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"GROUNDS FOR DIVORCE."

At the St. James'.

A Comedy in Three Acts, by Guy Bolton, from the Hungarian of Ernest Vajda; presented by Thomas C. Dagnall, at the St. James's Theatre, on Jan. 21.

Marte ..... Pamela Carme
Felix Roget .... Lawrence Grossmith
Marianne Regnault ..... Jane Wood
Denise Sorbier ..... Madge Titheradge
Labelle ..... Lawrence Hanray
Maurice Sorbier ..... Owen Nares
Marie Roget ..... Violet Graham
Henriette Deschamps ..... Alice O'Day
Marchese Guido Longoni.. Dino Galvani

The busy professional man who is occupied in making money for his wife, and the pretty young wife who feels she is neglected—it has been the theme of scores of plays. So many that it seemed impossible to say anything fresh on the subject. But here comes a Hungarian, Ernest Vajda—the clever author of "Fata Morgana"—who has given a new turn to this old idea, and, in fact, has written one of the most joyous entertainments London has seen for months.

The first act prepares the way much on familiar lines. The husband in this case is Maurice Sorbier, a divorce lawyer, who is so handsome and clever and whose practice is so engrossing that his pretty wife feels she is neglected. He even interviews his clients at home, and rushes away from the dinner party on the second anniversary of their wedding to go into the case of a distressed lady who has sought his immediate help. The guests are waiting to go off to the theatre, and he begs for five minutes, and then five more. He tells eloquently the story of his new case, which is, of course, on all fours with what his wife, Denise, considers her own, and dramatically ends by describing how the brutal husband threw a bottle of ink at the poor lady in the next room. Then there is more waiting, and when, finally, Maurice announces his intention of seeing his new client to a hotel, Denise throws a bottle of ink at his shirt front. After relieving her feelings in this drastic fashion, she announces her intention of getting a divorce.

Denise, having obtained her divorce, had disappeared, and a year or so later Maurice, because he is lonely, has arranged to marry the elegant Marianne Regnault, Denise's rather spiteful friend, who had manœuvred things cleverly to this end. They are about to start for the ceremony, when Denise appears. She has come to consult the famous lawyer with a view to an immediate divorce from her terrible Italian husband, a Count whom she had married in despair a year ago. She tells a heartrending, plausible story, and works on the feelings of Maurice, so cleverly that he asks Marianne to spare him five minutes. So the events of the first act are repeated almost scene by scene. It is superb comedy, and when eventually Maurice rushes out into the street after Denise, who declares that she will stay the night in the same hotel as the voluble young Italian who has 'planed her from Rome, it is Marianne's turn to fling the ink bottle, only this time it happens to be red, and the lurid splash on the wall matches the framed black patch on the other side.

Of course, Denise is not married, but she plays on his feelings a little longer. Maurice brings her back and locks her in her old room, and when she comes out she is wearing one of her old evening frocks. This last act is ingeniously worked out, and the reconciliation at the end is one of the prettiest scenes we remember.

We cannot hope to convey an idea of the delicious comedy of the second and third acts; with what mastery the author has handled this delightful situation, or how cleverly the second act dovetails with the first. The whole thing is so witty, both in idea and in phrase, and, what is even more striking, is so well written that the comedy is quite plausible. The play is supremely well acted by a company that responded brilliantly to every inflection of the author's wit and humour. We cannot imagine Denise being better acted than it is at the St. James's Theatre, Miss Madge Titheradge had a very grateful part to play, but how cleverly she handled the delicate comedy of the last two acts! Realising she was master of the situation, with what a perfect sense of fun she worked on the feelings of the unhappy Maurice, until he was brought once more, and so willingly, to her feet. Mr. Owen Nares acted the part of the husband with an intense air of seriousness, but he never lost sight of the fact that he was playing in a comedy, and that it was a mock-seriousness.

It was a pleasure to welcome Mr. Lawrence Grossmith back to the London stage in such an excellent part as

(Continued at foot of col. 4.)

REG. BOLTON,

At present playing his Eighth Pantomime Season with Florrie Forde as principal comedian, Reg. Bolton is now busily engaged upon his new Show "Ding-Dong," which is in sixteen scenes. Reg. will be supported by a strong cast, including We Three (Susie Belmore, Vera Vere and Dorothy Belmore), and hopes to produce early in March.

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"POSSESSIONS."

Play, in Three Acts, by N. F. Grant. Presented at the Vaudeville Theatre, on Jan. 23.

Sir William Jesmond, Bart., J.P., M.P. ..... Sam Livesey
Talbot ..... Matthew Boulton
David Arnott ..... Ian Fleming
Lady Jesmond ..... Helen Haye
Colonel Wedderburn, C.B., D.S.O. ..... C. Aubrey Smith
Monica Jesmond ..... Fabia Drake
The Earl of Northallerton ..... Ernest Mainwaring
Mrs. Arnott ..... Irene Rooke

Mr. N. F. Grant's very moving and human play, "Possessions," was produced on Friday afternoon at the Vaudeville for three matinée performances only. This is an intensely interesting piece of dramatic writing. It is closely knit, strong in situation and full of character, and, if at first sight it seemed old-fashioned in theme, by the end of the play it is realised that the author has presented a fresh and poignant problem and faced it originally and convincingly. The play is a study in parental affection, and the even stronger ties of love. At the end of the fine third act Sir William Jesmond, Bart., a self-made, good-natured and likeable Northerner, is told that he is not the father of the daughter he adored. The news crushes him, but in a beautiful scene the girl, Monica (who has not been told) shows that she loves him so much that she refuses to marry the man of her choice without his blessing. He realises he comes first in her life, and there is a degree of satisfaction in that. Her real father, his great friend Colonel Wedderburn, has told him the truth for the sake of the girl's happiness, for the baronet is insisting on a marriage with the middle-aged sporting Earl of Northallerton, and will not hear of the presentable young David Arnott for his "daughter." (This is a trifle unlikely in so frank and sensible a person as Sir William, but as a piece of theatricality it is good enough to help along the play.) It is David's mother who, unwittingly, sows the seeds of doubt in Sir William's mind, for Lady Jesmond, overhearing a conversation, assumes that her guilty secret has been revealed by the only person who knows of it. However, Sir William is set at rest until Colonel Wedderburn, who loves Monica passionately and wants her to marry the man she loves, tells him that he and Lady Jesmond had met at a dance when he was in Canada, had become lovers, and that Monica is his child.

With the exception we have mentioned, none of the situations, which sound hard and melodramatic in a short summary, is at all improbable. The liaison between Colonel Wedderburn and Lady Jesmond (which ceased when the two men had met), the Colonel's subsequent friendship with the family for the sake of being near his adorable daughter, and the final revelation are so well written and so neatly handled that they make quite a moving dramatic story.

Then, too, the play was magnificently played, and Mr. Sam Livesey gave a fine performance as Sir William Jesmond. The bluff good humour and absurd obstinacy; the charm and tenderness in his scenes with Monica and Lady Jesmond, and the fine emotion he displayed at the end of the play stood out as memorable even in a week of memorable performances. His Northumbrian accent was irreproachable, and his whole demeanour—the childish delight in his new portrait and the pride in being a self-made man for instance—seemed to be just right. Mr. C. Aubrey Smith as Colonel Wedderburn gave another of those graceful, easy studies that we expect from him, and he, too, touched a note of fine emotional acting in the scenes with Monica and the final scene with Sir William. Miss Helen Haye was excellent as Lady Jesmond, and Miss Irene Rooke gave a superb study of the unhappy Mrs. Arnott, who is fighting for her son's happiness. We had occasion to praise that delightful actress, Miss Fabia Drake, for her performance in Mr. Roland Pertwee's play last week. She gave another remarkably sincere and beautiful piece of acting as this Monica in this play, a really fresh and interesting characterisation. Miss Drake is a finished young artist who should go far. Mr. Ernest Mainwaring was bright and amusing as the Earl of Northallerton who boasted that he once lost the Derby and a wife in the same year! Mr. Ian Fleming was good as the young idealist, David Arnott.

(Continued from col. 2.)

Felix Roget, the Sorbier's cynical and amusing friend. He filled it with great distinction. Miss Jane Wood was splendid as the catty Marianne, and Mr. Lawrence Hanray's study of the old clerk, Labelle, was a delightful characterisation. Mr. Dino Galvani's volatile young airman, and Miss Alice O'Day's performance as Marianne's forceful aunt, are well remembered.

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WANTED, First-class Attraction, March 2, 16, and later dates.
Enormous business with Sir J. Martin Harvey and Miss Julia Neilson and Mr. Fred Terry.
A. DOUGLASS,
Winter Gardens, New Brighton.

HER MAJESTY'S THEATRE, WALSALL.
Twice nightly
Season Vacancies,
Feb. 16, May 11, 26,
June 15, 22, and 29.
WANTED, No. 1 Musical Comedy and Revue Companies.
Christmas also vacant for first-class twice-nightly Pantomime.

GRAND THEATRE, WALSALL.
Twice nightly Vacancies, for smaller companies,
Feb. 9, 23, and on.
Touring Managers please note that Wednesbury and Bilston are barred.
All communications, W. J. ANDREWS, Her Majesty's Theatre, Walsall.

WANTED, first-class Attractions, Theatre Royal, Aldershot, for May 4, June 1 (Whit. Week), Aug. 3 (Bank Holiday), on, with exceptions. J. GLADWIN, Empire, Kingston-on-Thames.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

MR. GERALD LAWRENCE
in
Spring, 1925.
"RICHARD LOVELACE."
WANTED, only vacant date, April 13
Autumn, 1925.
"MONSIEUR BEAUCAIRE."
Vacant, Aug. 10 and 24, Oct. 26, Nov. 16 and 23.
W. E. HOLLOWAY,
7, Ramillies-road, Bedford Park, W.4.

Booked at all the leading theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
No. 1 Company,
including Wilfred Shine.
"The Jeffersons" received with enthusiastic praise by the London press and public at the Regent Theatre.
WANTED, Feb. 23, March 2, 30, April 13, and later.
A. DOUGLASS,
Winter Gardens, New Brighton.

MISS MADGE HOPE
and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from
THE AMBASSADORS THEATRE, LONDON,
and Repertoire of
WEST-END PLAYS.
WANTED, Feb. 2, and on, with exceptions.
HOPE,
37, Somerset-road, Knowle, Bristol.

WANTED, Monday Next.
Wanted, Monday Next.
"Sinbad the Sailor" Panto.
"Sinbad the Sailor" Panto.
Printing ready.
GALLIMORE, Central Theatre, New Bolsover.

WANTED Monday, also Feb. 9 and 16,
"FUN IN A STOCKADE."
"FUN IN A STOCKADE."
A Western Comedy Musical Show, in 5 Scenes.
An all-star cast. Title-rôle played by the mysterious movie artist. Two highly-trained Ponies, 2 Kicking and Bucking Mules. Wire quickly for this novel attraction.
All coms., BOB GANDEY, Palace, High Wycombe.

"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."
WANTED, Feb. 9 (to precede O.H., Harrogate), March 2 (to follow Grand, Oldham), March 9, 23, April 13.
All Communications,
F. H. FOWLER,
Royal Court Theatre,
Wigan.

THE LEONARD LAURENCE CO., including Dorothy West-Symes and T. W. Dunscomb,
in
"THE FAKE."
By Frederick Lonsdale.
From the Apollo, London.
WANTED, Monday Next.
Monday next.
Also March 2 and 9, May 11, June 1.
LAURENCE,
Richmond Theatre, Richmond, Surrey.

THEATRES WANTED.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, March 2, 9, April 13, 20.

SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Feb. 9, 16, April 27, June 1.

MRS. BRANDON THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, May 4, 25.

AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS," West-End Production direct from THE ROYALTY THEATRE.
Arrangements complete.
WANTED, Autumn Dates.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C.2.

"LONDON CALLING."
The entire production from the Duke of York's Theatre, London, of this successful revue, where it ran for twelve months consecutively.
WANTED, Feb. 23 (?), (to follow Palladium, Southport), March 2 (?), and 9.
W. FOSTER HORSFIELD,
18, Gerrard-street, W.1.
Telephone: Regent 7580.

The supreme show, with a superb cast.
WANTED, Monday, Feb. 2 (through misunderstanding), "WHAT'S THAT?" the highly successful supermusical attraction. Strong comedy, exceptional vocalism, clever dancing, brilliant specialities. Beautifully dressed and mounted. All-star cast includes Billy Rufus, Will Power, Freddie Liston, Reginald Emm, Primrose Rochforte, Don Melville, Lilian Brook, Nellie Meek, &c. Gigantic specialities by Chris Henderson and a violin, Rufus and Ida (comedy legmania duo), Evelyn Malpas (the phenomenal soprano), the Rozetta Troupe of clever lady dancers, full operatic chorus, M.D., &c. Coms., BROOK, Palace, Measham, Burton-on-Trent.

"THE WANDERING JEW."
(By arrangement with Mr. Matheson Lang.)
WANTED, Feb. 9 (to follow Bath), March 16 (to follow Brixton), &c.
An absolute replica of the present New Theatre production.
W. FOSTER HORSFIELD,
18, Gerrard-street, W.1.
Telephone: Regent 7580.

UNITED PRODUCTIONS.
"DICK WHITTINGTON AND HIS CAT."
WANTED, Feb. 16 and 23; must be good theatres or music halls, for this magnificent No. 1 production. 40 artists and everything carried. Complete production. Once or twice nightly.
UNITED PRODUCTIONS,
Grand Theatre, Blackpool.

WANTED, first-class Theatres for "THE GREEN GODDESS,"
April 13 and 20,
June 1 and 8.
Entire production carried.

"THE NERVOUS WRECK,"
London's biggest laugh,
Vacant July 27,
Aug. 3 and 31.
Entire production carried.
Address, ERNEST GREVILLE,
St. James's Theatre, S.W.1.

WANTED, Feb. 9 (owing to misunderstanding), also March 23 and April 13.
"THE EYE OF SIVA,"
By Sax Rohmer.
Full London Production.
GEORGE MANSHIP, 4, Hart-st., W.C.1.
Museum 9259.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

THE STAGE GUILD.
THE STAGE GUILD.
WANTED. In view of the large number of applications from Managers desirous of engaging Artists members of the Stage Guild, particularly in touring companies, members who are disengaged should at once fill in the form circulated recently, giving particulars of previous engagements, &c., addressed,
MANAGER, Agency Department,
THE STAGE GUILD,
Trafalgar House,
Gt. Newport-street, W.C.2.
NO FEES OR COMMISSION CHARGED.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours.
Also Refined Pupils to Train.
Parts, Ballets, Troupes.
79, New Oxford-street, W.C.1.

WANTED, All-round Dancers.
Apply, SIDNEY BURNS, LTD.,
Suite 17, 26, Charing Cross-road, W.C.

WANTED, Ladies train as Dancers for Revue, Cabaret, Mus. Co. FRAN' PERRY'S AGENCY AND SCHOOL OF DANCING, 145, Wardour-street, W.

WANTED, Good-looking Girls with Voices, also able to Dance, to rehearse immediately for No. 1 Tour. Call, Thursday, Jan. 29, at 3 p.m., with practice dress and song, BEN TAYLOR, at Flo Martell's Dancing Studio, 20, Fitzroy-street, London.

STAFF VACANCIES.

WANTED, few hours weekly, young Typist (male or female); one wishing to learn acting, management and available for tour preferred. (Letters only, no callers), NORMAN, F.O.P., 23, Gerrard-st., W.1.

ARTISTS' WANTS.

WANTED Known, BETTY MALDWYN, Operatic Mezzo, vacant for revue (leading lady) or variety; exceptional voice; refined and well dressed; first-class offers only. Write or wire, 47, Bold-street, Alexandra-road, Manchester.

WANTED, by BOBBY BRITTON, Dwarf Touchwood, good singing voice, acrobatic dancer, tumble, &c.; just concluded four weeks Murray King and Clark's panto., "Humpty Dumpty," playing Hercules, Parson, Jockey, Dog, Soldier, cut out Policeman, and myself; now at liberty for revue, musical comedies, or variety acts. H.A., 147, Brook-street, Kennington. No sole agent.

WANTED Known, FOUR SPARKS, acrobatic and all-round dancers, vacant for revue, Feb. 7. All coms., DORIS, O.H., Coventry.

WANTED, by Lady Artist, use of Studio two mornings weekly. Write, MRS. A., 22, Christchurch-avenue, N.W.6.

STAFF WANTS.

WANTED, by expd. Shorthand-typist, male, age 19, position as Clerk in small cinema or theatre; could also join orchestra as Violinist; well experienced. Box 150, "The Era."

PANTOMIME ARTISTS WANTED.

UNITED PRODUCTIONS COY.
WANTED, Principal Boy, Dick Whittington (with own wardrobe), for remainder of tour; good appearance and voice. Rehearse and open almost immediately. Age, height, photos, lowest terms. To a capable, willing artist, and one who understands that the employer is the proprietor, a further engagement to follow may be given, and pantomime next year.
Address, MANAGER, 17, Milbourne-street, Blackpool.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, PERCY CURRY, Comedian, liberty Monday, Halls, Panto.; h. refs.; sing, dance, patter. Albion Hotel, Sunderland.

CIRCUS ARTISTS WANTED.

WANTED, Circus Artists in all lines; Song and Dance Artist; also Bandsmen; for tenting Ireland. Apply, JAMES DUFFY & McLEAN'S CIRCUS, Westminster-avenue, Belfast.

WANTED, Troupe of Japanese, also Couple Ground Acts and Bandsmen, commencing Easter; long tour. Lowest terms and acts in first letter, JOHN DUFFY, 4, Pound-street, Newtownards, County Down, Ulster, Ireland.

CIRCUS ARTISTS' WANTS.

WANTED Known, FREDERICKS, in a novel and sensational aerial act; just concluded Hengler's Circus Season. You have had the Foreign Acts, now try a British one! This week, Imperial Palace, Canning Town, London, E.

WANTED Known, THE STEPHENSON FAMILY OF EQUESTRIANS, with plenty of good acts and plenty of good horses, require Engagements (circus ring or stage) at once. Communications, THE STEPHENSONS, Sandringham Hotel, Hastings.

WANTED Known COMICAL WALKER, Talking Clown, with a number of first-class Comic Entrees; also Globe Juggling Act; vacant Feb. 9. Wire offers, Agricultural Hall, Islington, London.

MUSICIANS WANTED.

WANTED, first-class Organ-Pianist Conductor ("Orgapian"), for small orchestra; pictures and varieties; permanency; no Sundays; must have good library. Terms, refs., and full pars. to MANAGER, Vint's Palace, Neath.

WANTED, a first-class Leader, gent.; must have good, pleasing tone, and be well experienced in high-class music; audition, Thurs., 11.30 a.m., MUS. DIR., Queen's Hall Cinema, Cricklewood, N.W.

WANTED, Leader, used to variety and revue; strong tone; M.U.; open Feb. 9. Two latest refs. and terms, MUSICAL DIRECTOR, Palace, Scunthorpe, Lincs.

WANTED, immediately, for North London Cinema, Leader-Violinist and Repet.; 6 evenings only; both must be first-class musicians and possess strong tone; Leader must be able to play solos when required; gents. only. Lowest terms, &c., to M.D., Box 168, "The Era."

WANTED, Young Lady Violinist. Apply, BEN JAY, Gainsboro' Cinema, Kingsland-road, Shoreditch.

WANTED, to commence Feb. 2, First-Violinist; must be really good; evenings and 1 matinée; permanency for right man. State lowest, references, LONGTHORN, Manager, Grand Cinema, High Wycombe, Bucks.

WANTED, for a famous Regimental Line Band, Violinists; must be between 18 and 28 years, to enlist; bounty offered to suitable men; good opportunity for promotion. Apply by letter only, Box 843, c/o HAWKES & SON, Denman-street, Piccadilly-circus, W.1.

WANTED, smart Violinist; six evenings; able to lead if required. Terms and refs. to MUS. DIR., Empire Super Cinema, Derby.

WANTED, immediately, Violin, for experience; S.W. district. Box 166, "The Era."

WANTED, Good Violinist, one well up in first-class hotel and café work; must have good broad tone (powerful) and stop well in tune; and also Good, Brilliant Pianist, to make up Quartette; must be smart in appearance; for South Coast; state lowest terms; photo and two references from latest engagements; only experienced artists tolerated; six days per week of 4½ hours daily. Apply, by letter, to Box 166, "The Era."

WANTED, good First Violin (gent.); quick reader; high class music; six nights, two matinées; open Monday; £3 10s.; refs. CONDUCTOR, Tivoli, Clacton-on-Sea.

WANTED Known, young lady Pianiste would like to meet Violinist for mutual practice, in view engagements; N. London district. Box 164, "The Era."

WANTED, Rep. Violin doubling Banjo, 'Cellist and Clarinet doub. Saxophone; 6 mats., 6 even.; to open Feb. 2. Terms, &c., to M. D., Grand Cinema, Lincoln.

WANTED, good Repetiteur; audition Wed. and Thurs. at 3 o'c. sharp M.D., Prince's Cinema, Croydon.

WANTED, a First-class Violin as Repet. and Deputy Leader, for High-class Picture Hall in West of England; high-class programmes rendered; only exper. and good performers need apply, stating age and refs., Box 173, "The Era."

WANTED, exp. lady 'Celliste, to double Organ. Terms, &c., LEADER, 32, Broke-road, London, E.8.

WANTED, at Once, 'Cellist.
M. D.,
Cinema Royal, Epsom.

WANTED, Good 'Cellist, strong tone, for Pictures and Variety; Union men only; open Feb. 9; salary £3 2s. 6d. for six nights; half salary for Monday matinée. Apply, W. L. ROEDER, Musical Director, Pavilion, Barnsley.

WANTED, 'Cellist (Male); must have good tone and capable of Tavan and Mouton arrs. State age, refs., terms for evenings only, and when can open, in first letter.
MUS. DIR., Pier, Aberystwyth.

WANTED, Musicians, at First-class Variety Halls.
NEWPORT EMPIRE.—'CELLIST.
GLASGOW COLISEUM.—DOUBLE BASS.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER at the above-mentioned Halls.

WANTED, young lady Double Bass for touring; a permanency; must be experienced orchestral player. Apply by letter only, SEYMOUR, 47, Cricklewood Broadway, N.W.2.

WANTED, Double Bass Player, for Pictures, with orchestra of nine; 5½ hours week-days and 3½ Sundays; state age, married or single; references and lowest terms; only those wishing for permanent engagement need apply. To open on Sunday.
C. A. SEEBOLD, "Rivoli," Worthing.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone, Maida Vale 2515.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral Classes daily for all instruments at above Studios.

Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.

Music from large library lent for home study.

Cinema experience given and engagements provided. Over fifty late members now in good engagements.
Five members successfully placed last week, 'cellist, 3 violinists, and drummer.

VIOLIN and PIANO LESSONS.

SPECIAL NOTICE.
The classes are held in our own fully-equipped Rehearsal Hall, on Stage 22 by 24 feet, with Grand Piano.

ORCHESTRAS and ARTISTS PROVIDED.
Free Auditions every morning and advice given.
All communications to
W. E. BOYCOTT.

WANTED, Clarinet, four or five weeks.
King's Theatre, Hawick.

WANTED, good Amateur E flat Alto Sax. and B flat Trumpet; must be young; must rehearse with view to engagements. Write only, J. MARTIN, 15, Benedict-rd., Brixton, S.W.

WANTED, young live Jazz Saxophonist and Drummer, with large American drum; first-class only. Write, 40, Athol-street, E.14.

WANTED, Cornet-Trumpet, to open Monday Next, Feb. 2, if possible; must be tip-top performer, or useless. Twice-nightly, pictures and variety. Apply, with references and terms, to CONDUCTOR, King's Theatre, Sunderland.

WANTED, Second Trombone, to double Saxophone, for
Broncho Bill's Circus Touring.
Year's contract to right man.
Apply, Bandmaster, R. G. GOSLING, New World's Fair, Agricultural Hall, Islington, London, N.

WANTED, immediately, Organist for Frayzer 2-manual. State experience and terms for matinée and evenings, 6 days, to GAIETY PICTURE HOUSE, Northampton.

WANTED, first-class (lady) Pianist, to open at once, mats. daily, and night; pic. Lowest terms for permanency, VIOLINIST, 63, Warren-st., Fleetwood.

WANTED, Pianiste, for Relief Work; an opportunity for a Young Lady to become an efficient Cinema Pianist; small wage paid for start. BEN JAY, Gainsboro' Cinema, Kingsland-road, Shoreditch.

WANTED, Pianists (Ladies), at once, in West London district; able to sing and demonstrate sheet music. Photo and references required. Apply, Box 148, "The Era."

WANTED, for kinema in West of England, thoroughly competent Orch. Pianist and Violinist; six days a week. Aud., Wed., Thurs., or Fri., 10.30-12. 50, Park-road, Wandsworth, S.W.18 (nearest railway station, Clapham Junction).

SCALA KINEMA, LEICESTER.
WANTED, to open Feb. 9, First-class Pianist; fully experienced; high-class cinema orch. 6 days.
Apply, stating age, terms, and refs., to
C. BOGAERT,
Mus. Dir.

WANTED, smart young Pianist-Vocalist. Apply, Half Moon Hotel, Blake-st., York.

WANTED, Solo Orchestral-Pianist, Cinema, Newmarket; audition, Thursday, 12-1. GRAY, 3, Bedford-st., W.C.2.

WANTED, for Monday next, resident Pianist, for varieties, &c.; must be able to double on another instrument when touring conductors visit theatre; two performances nightly; M.U. terms, £3 3s. State experience and copy of refs., &c., to M. D., Pavilion Playhouse, Chorley, Lancs.

WANTED, reliable Orchestral-Pianist with cinema experience; audition Wed. and Thurs., 12 o'c. sharp. M.D., Prince's Cinema, Croydon.

WANTED, Orchestral Pianist.
Six evenings and two matinées.
QUEEN'S HALL, Enfield.

WANTED, Second Drummer, for Effects, Feb. 9-14 (6 days) "Ten Commandments" picture (3 shows daily). Lowest terms, M. D., Empire, Shrewsbury.

WANTED, smart Double Drummer, Tymps., used to varieties, revues, &c.; local A.M.U. rates; permanency. M.D., Jackson's Hippodrome, Rochdale, Lancs.

WANTED, Exp. Drummer and Effects, with instruments. Write terms for 6 days, M. D., Purple Picture Palace, Camberwell Gate, S.E.17.

WANTED, for the Provinces, Ladies' Trio, comprising Leader-Violin, Piano and Drums; audition essential. Write, DIRECTOR OF MUSIC, Provincial Cinematograph Theatres, 199, Piccadilly.

WANTED, Cornet, Euphonium, and Trap Drummer, Pitching Band
Letters only, CORNET,
13, Pembroke-mews, Kensington.

WANTED, first-class Violinists, 'Cellists, and Trumpets for Cafés, London. Apply, GRAY, 12, Archer-st., W.1.

WANTED, two Violinists, one 'Cellist, young, to enlist in 17/21st Lancers; plenty of local work; seaside engagements. Apply, B.M., Tidworth.

WANTED,
AMATEUR MUSICIANS,
ALL INSTRUMENTS,
to train for immediate engagements. Cinema and Dance Band Classes held mornings, afternoons, and evenings, every day. Individual training, and music lent for home study. Average course, 6 weeks. We save you time and money by our quick methods, and you are sure of a good engagement when proficient.
'Cellists wanted.
MORRIS'S
ORCHESTRAL CONCERT AND VARIETY AGENCY,
145, Wardour-st., W.1.

MUSICIANS WANTED.

THE OLD ESTABLISHMENT FOR THOROUGH ORCHESTRAL TUITION.

WANTED KNOWN.

OPENINGS FOR ALL INSTRUMENTS.

THE STEPPING STONE TO SUCCESS. TO OBTAIN A GOOD ENGAGEMENT IN AN ORCHESTRA WHICH YOU SO MUCH DESIRE, YOU SHOULD HAVE A POLISHING-UP COURSE, AND TO GET THIS YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF THE PRACTICAL INSTRUCTORS AT THE

CINEMA BUREAU,

9, CECIL-COURT, CHARING CROSS-ROAD, W.C.2,

WHO ALSO HAVE EXCELLENT FACILITIES FOR PLACING YOU IN A DECENT ENGAGEMENT WHEN PROFICIENT.

THE LATEST CINEMA ARRANGEMENTS TAUGHT AND MUSIC LENT FOR HOME STUDIES.

FREE AUDITIONS EVERY MORNING, FROM 10.30 TILL 12.30.

SPECIAL EVENING CLASSES, TUESDAY AND THURSDAY, FROM 6 P.M.

WE HAVE TWO OR THREE OPENINGS IN OUR CLASS FOR DRUMMERS REQUIRING CINEMA ORCHESTRAL EXPERIENCE.

GOOD DEPUTIES ALWAYS ON HAND.

'PHONE, GERRARD 1414. REG. L.C.C.

WANTED Known, Vacancies for few Boys, 15-18 years, Army Band; long term, home service. Write, BANDMASTER, Black Watch, Bordon, Hants. Men also (reeds) wanted.

WANTED Known. Est. 1890. THE LONDON MUSIC LENDING LIBRARY. ALGERNON CLARKE, Proprietor. The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 20,000 pieces. Specimen parcel. Orchestra, 2s.; Piano Solo, 2s. 6d., post free. Hire or Buy your Music from us. Musicians and Vocalists Wanted to Register for Engagements. 28, Lonsdale-road, Barnes, S.W. 'Phone: Riverside 1566. Near Hammersmith Station and Bridge.

WANTED Known. Hire your music from the UNIVERSAL MUSIC LIBRARY, 20, Gt. St. Andrew-street, Shaftesbury-ave. 'Phone, Reg. 362.

WANTED Known, Music for Hire; cinema, café, &c.; cheapest in London; distance no object. DAVIS, 3, Shepherd's Bush-road, W.6.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED, Fox-trots and Waltzes for publication. Send MSS. STRAND MUSIC CO., 203, Strand, London, W.C.2.

WANTED Known, overtures, selections, marches, dances, &c., F.O., S.O., and Trios, all with one or two piano parts; condition perfect and clean. Prices 1s., 2s., 3s. per set. VINCENT, 66, Leighamvale, Streatham, S.W.16.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s.; Piano Solo, 2s. 6d.; carriage paid one way. 27, Edward-street, Stockton-on-Tees.

WANTED Known, ISIDOR SESTA, pupil of Jacques van Lier, has a few vacancies for pupils. Professional 'Cellists seeking to improve their tone and technique given special consideration, also as regard to terms. All inquiries, 3, Robsart-mansions, Kenton-street, Russell-square, W.C.1.

WANTED Known, to Relief Pianists, Pianoforte Music for Sale. Call between 11 and 1, 6, Cromwell-avenue, Ravenscourt Park.

WANTED Known.—Become a Jazz Drummer. Learners taught. Terms moderate. Write, Box 338, "The Era."

WANTED Known, will CECIL HURREN, who served with the Leicestershire Regt. as Drummer, please communicate with L. A. MARSHALL, Mus. Dir., 1, Tenison-street, Waterloo, London, S.E.1?

WANTED Known, finest Italian Strings, Violin A, double length, 1s., 10s. doz.; 'Cello A, 1s. 4d., 14s. doz.; post free. MONTAGNA, 6, Pyrland-road, London, N.5.

WANTED, by Two Violinists (Gents.), Permanent Comfortable Home, with professionals preferred, but not essential; practise considerably; attendance, use of piano, bath; London. Terms, full particulars, VIOLINIST, 77, Brailsford-road, Tulse Hill, S.W.2.

MUSICIANS' WANTS.

WANTED, Engagement, M. D., or Rep. Violin; big tone; cinema or café; would deputise; picture fitting speciality; large library; ten years' experience. GLADYS HORTON, 159, Herbert-road, Plumstead.

WANTED Known, W. A. CROSSE, the famous broadcasting musician, and late M.D., British Broadcasting Station, Newcastle-on-Tyne, is prepared to accept a season's engagement as M.D., where good band is required; string or military; permanency would be considered. Only first-class offers entertained. Address, 14, Nuns Moor-road, Newcastle-on-Tyne.

WANTED, by First-class Musical Director, Post, in good-class cinema. With own ensemble of 6, can be heard working. Moderate terms for First-class Band. Pictures artistically accompanied. M. D., 55, Folkstone-gardens, Deptford, S.E.8.

WANTED, immediate Engagement (owing to unexpected closing of Palace, Aberdeen). MR. ERNEST WOLFE, Musical Director (Piano), Palace, Aberdeen.

WANTED, Engagement, by Musical Director-Violinist; cinema, café, &c.; library 1,200; ex. refs., &c. Offers, M. D., 8, Frederick-street, Lincoln.

WANTED, by MADELINE GOOCH, engagement as Pianiste-Conductor; good library; first-class experience. 58, West-grove, Woodford, Essex.

WANTED, Monday, by Reliable Pianist-Conductor; revue or resident; any business; anywhere; arranger; library. Wire, write, OLIVER CAMPBELL, 308, Albert-road, Aston, Birmingham.

MUSICIANS' WANTS.

WANTED, joint engt. by first-class Violin-Conductor and Pianiste, change; large library. Box 157, "The Era."

WANTED, Engagement for Season, by experienced Violin Conductor; brilliant Soloist; extensive and up-to-date repertoire. Box 172, "The Era."

WANTED Known, first-class lady Leader-Violinist, at lib. for deputy or dates; with or without own orchestra; dance or straight. VIOLINISTE, 51, Church-street, Camberwell, S.E. Hop 5672.

WANTED, Engagement by young lady Violin-Leader; thoroughly experienced cinema or café; London or seaside. VIOLINISTE, 41, Sunbury-mans., Shoreditch, E.2.

WANTED, by IRENE DE WITT, Violiniste-Leader, good offers. 36, Bulstrode-road, Hounslow.

WANTED, by VIOLINIST (can double VIOLA), engagement, Leader or Repet. H. VERNON, 28, Lonsdale-road, Barnes, S.W. Telephone, Riverside 1566.

TO MANAGERS AND PROPRIETORS. WANTED, by a first-class Violinist (Leader and Soloist, M.D.), engagement, cinema preferred; large, up-to-date library, consisting of over 3,000 numbers; fitting pictures a speciality; can supply orchestra if desired; London or suburbs. Apply, 62, Downs Park-road, Hackney, N.E.

WANTED Known, Thoroughly Experienced Violin Leader; can open at once. Wire or write, 59, Trigon-road, Clapham, S.W.8.

WANTED, engt. by a first-class Leader; cinema; most extensive library; thoroughly experienced in fitting to pictures; distance no object. Apply, Box 146, "The Era."

WANTED, by Violinist, experienced, Engagement, Leader or Rep. in Cinema, London. A. LUTZEN, 66, Osney-crescent, N.W.5.

WANTED, Engt. by exn. Violinist, Lead or Rept., theatre, variety, or cinema; 11 years London Variety Halls; age 37. T. BLACKBURN, 17, Gill-street, Limehouse, E.14. 'Phone, East 1729.

WANTED, Engagement, experienced Violinist Leader or Repet.; cinema, Midlands. VIOLINIST, 6, Ranelagh-rd., Blakenhall, Wolverhampton.

WANTED Known, disengaged, Leader-Conductor, concert, cinema, or café; 1,400 library; solos in limelight. The Press says:— "A most accomplished artist." "Still the big attraction." First-class offers only. NORMAN NELSON, 37, Howley-place, London, W.2.

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WANTED, engt. by first-rate Violinist-Leader M.D.; brilliant performer and soloist; Midlands or near; good refs., Press notices; terms mod. for perm.; any business. Good offers to M. D., Box 161, "The Era."

WANTED Known, Leader disengaged, with or without own orchestra, for town or country; first-class library; moderate terms. All coms., VIOLINIST, 22, Gt. St. Andrew's-street, Shaftesbury-avenue, W.C.2.

WANTED, Engt., as Leader or Rep., by Young, Smart Lady Violiniste, fully experienced in any bus.; excellent references; would deputise; own pianiste if required. "ENY," 5, Vine-street, Holborn, E.C.

WANTED, Engt. by lady, wide experience, either Violin or Harp. A. BROWN, 359, Norwood-road, W. Norwood, S.E.

WANTED, Deputising or Engt. by experienced Violiniste; Cinema or Dance; excellent library. 5, Shottendane-road, S.W.6. Putney 3963.

WANTED, by Violiniste (lady), intro. to cinema work; small salary; London only. 11, Prah-rd., Finsbury Park, N.4.

WANTED, dance engagement by Violiniste. MISS MARSH, 144, Alexandra-road, N.W.8.

WANTED, in Brighton or Hove, engagement by good and experienced Violinist. Box 668, "The Era."

WANTED Known, Violinist (doubling) requires Evening Dance Engts.; read, memorise; modern style, smart appear.; 25. Box 104, Bacon's Library, Brixton Hill, S.W.2

WANTED, engagement by Violinist and Drummer; hotel or ballroom; both excellent showmen; singing numbers a speciality; experienced in straight and dance; can supply band of any number. No agents. Box 126, "The Era."

WANTED, Engagement by good Dance Violinist (gent.), capable of leads, or Repet. Cinema. GIBBS, York Cottage, London-rd., Tonbridge.

WANTED, Engt. by Violinist and lady Pianist, dance or other engagements; together or separately; not cinema. GEORGE BARRY, 61, Sandringham-rd., Golders Green, N.W.

WANTED, by Violinist, Sunday Engt., or Deputising; also open for mutual practice mornings. Box 142, "The Era."

WANTED, by Exp. Dance Violinist, Engt., in good band, London or provinces; thoroughly reliable; lead; young, smart appearance. All coms., 215, Albany-street, London, N.W.1. 'Phone, Museum 1687.

WANTED Known, Exp. Violinist disengaged; any bus. 2, County-grove, Camberwell, S.E.5.

WANTED, Evening Engt. by young, expd. Violinist, cinema or dance; small wages for permanency; extensive library; straight and jazz. Box 149, "The Era."

WANTED, Engt., by Experienced Violinist; any business; own library. BARTON, 13, Bowchurch-road, N.16. Park 2515.

WANTED, Engagement, Mus. D. (violin and baton); resident or tour; first-class refs. PERCY H. SIMMONETTE, 15, Baker-st., Liverpool.

WANTED, engt. by Violinist and Singing Drummer; experienced; young; together or separately, for dance work. 50, Burghill-road, Sydenham, S.E.26.

WANTED, by experienced Violinist (young), engagement; straight or jazz. 16, Burnthwaite-road, Fulham, S.W.6.

WANTED, by smart young Violinist, week-end engts., London; dance, cinema exp.; terms mod. HAROLD, 129, Mansfield-road, N.W.3.

WANTED, engt. (or odd evenings) for small cinema, S.E. dist., Violinist and Pianiste; library; expd. fitting; reliable; mod. inc. salary. 18, Neuchatel-road, Catford, S.E.6.

WANTED, by First-class Violiniste, good soloist; fine big tone; good orch. exper.; good appear. Box 136, "The Era."

MUSICIANS' WANTS.

WANTED, Engagement by experienced Violinist, cinema, café, theatre, evenings (London). LUCAS, 38, Angell-rd., Brixton.

WANTED, by Violiniste (lady), engt.; Rep. or Second; hotel or dance orches. Box 118, "The Era."

WANTED, Engagement as Repd. Violin or Second; fine tone; experienced; good refs. MR. H. FOREMAN, M.U., 114, Holgate-terrace, Holgate-road, York.

WANTED, Engagement, by VIOLA (can double Violin); any business. VERNON, 28, Lonsdale-road, Barnes, S.W.

'Phone, Riverside 1566.

WANTED, Engagement by experienced lady 'Celliste; any business. H. WELLS, 26, Metal-st., Roath, Cardiff.

WANTED, by experienced 'Celliste, engt. in hotel, café, or cinema; Midlands or North preferred. Box 154, "The Era."

WANTED, by 'Cellist, engagement; very powerful tone; 10 years' experience in cinema work; splendid references; only reasonable offers considered. 'CELLIST, 62, Abbey-st., Derby.

WANTED, by fine Solo and Orch. 'Celliste, afternoon and Sunday deputising. 'CELLISTE, 162, Sutherland-avenue, Maida Vale, W.9. 'Phone, Maida Vale 1169.

WANTED, Engt., by 'Celliste, Deputising, afternoons, and all day Tuesdays. 'CELLISTE, 34, Gresham-road, Brixton.

WANTED Known, NELVA SITRUK requires Lunch or Tea Engt. as 'Celliste or Jazz Drummer; open immediately. 25, Hayter-road, Brixton Hill.

WANTED Known, 'Celliste available for deputising; regular or odd days; moderate terms. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

WANTED Known, experienced Celliste open to Engagement; deputy or permanent; café, cinema, or hotel. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED, by 'Cellist, cinema experience; anywhere; expenses only. Box 139, "The Era."

WANTED, engagement by first-class 'Cellist; pictures or variety; London only. Low terms. Apply, Box 143, "The Era."

WANTED, by Solo and Orchestral 'Cellist, good offers, cinema. Box 145, "The Era."

WANTED, by thoroughly experienced 'Cellist, change; present engagement cinema, London. 'CELLIST, 73, St. John's-hill, Clapham-junction, S.W.11.

THE ERA

BACK TO SATURDAY.

In response to the wishes of numerous readers, who recognise that a Journal serving their interest with COMPLETE AND UP-TO-DATE NEWS OF THE ENTERTAINMENT WORLD cannot be available before the week-end, the Proprietors of "THE ERA" have decided TO ALTER THE SELLING DAY OF "THE ERA" TO SATURDAY, COMMENCING WITH THE ISSUE . . . . DATED FEBRUARY 14th. . . . .

Price as usual - - Threepence.

THE ERA

Offices: 35, WELLINGTON STREET, STRAND, W.C.2

WANTED, Engagement, by 'Cellist; terms moderate; Lancashire or Cheshire district preferred. FRANK YATES, 26, Walton-crescent, Lower Walton, near Warrington.

WANTED, by smart young Double Bass; experienced first-class London cinemas; any bus. 94, Beauchamp-road, S.E.19.

WANTED, by exper. Double String Bass, engt. or dep.; any bus. C. D. B., 34, Lillie-road, Fulham.

WANTED, engagement by experienced Double Bass; any business; reliable. W. SMITH, 57, Berners-street, Ipswich.

WANTED, engagement by young lady, first-class Orchestral and Solo Flautiste; 8 years' various experience; highest references; good offers for theatre, cinema, &c. A. P., 10, Shepherd's Bush-road, W.6.

WANTED, engt. by first-class Flute and Piccolo (soloist); any business. Offers to Box 999, "The Era."

WANTED, engt. by Flautist; exp.; at liberty Feb. 2; high or low pitch; any bus. STUBBS, 25, Farrer-street, Middlesbrough, Yorks.

WANTED, engt. by exp. Flautist; any bus.; terms mod. for perm.; good refs.; can open at once. Box 158, "The Era."

WANTED, by Clarinet, engagement; cinema; three evenings per week. W. J. LEWIS, 33, Peabody-cottages, Lordship-lane, Tottenham, N.17.

WANTED, engagement by Solo Clarinet; any business; first-class experience and excellent refs. CLARINET, 14, Bedford-street, Hanley, Staffordshire.

WANTED, Engt., by Clarinet; any business; double Saxophone and 'Cello. E. MARSTON, c/o 65, Newhall-street, Willenhall, Staffs.

WANTED Known, Clarinet at liberty; over 20 years' experience; ex. refs.; any business. ALFRED H. POPPLE, 86, Sycamore-road, Nottingham.

WANTED, by first-class Solo Clarinet, engt.; just home from abroad; ther. exp. any business; ex. refs. CLARINET, c/o 94, Chapel-street, Luton, Beds.

WANTED, by E Flat Alto Saxophone and Clarinet, Dance Work, or any bus.; will deputise. SAXOPHONIST, 109, Dalmain-road, Forest Hill, S.E.23

WANTED Known, first-class Sax. and Jazz Drummer (ladies), open for engagements; perm. pref. Box 120, "The Era."

WANTED, by E Flat Alto Sax., doubling Clarinet, Odd Dates; Fridays booked; professional musician; copious library; moderate terms. E. S., 3, Laburnum-terrace, Grove-road, Mitcham. 'Phone, City 1811.

MUSICIANS' WANTS.

WANTED, by alto Saxophonist, double on flute, engagement in Orch. or dance bands. SAX., 15, Clarence-street, Staines.

WANTED, Engt., by Sax. and Clart., any bus. MARSHALL, 3, Oxford-road, London, N.W.6.

WANTED, by E Flat Alto Sax., Dance Engagements. F. S., 55, Millbrook-road, Brixton, S.W.9.

WANTED, Engts., by Sax., B Flat Sop. and C. Mel., double on Banjo and Piano. 149, High-road, Woodford Green.

WANTED, by smart Alto Sax. (low pitch), Engt. for Saturday, 31st, and other odd dates; town or near; audition if required. 'Phone, Northwood 494, or Box 147, "The Era."

WANTED, by experienced E flat Alto Sax., dates; ex. refs.; tone a speciality. 118, Lewis Flats, Fulham, S.W.6.

WANTED Known, Saxophonist (Sop. and Alto) now vacant; perfect tone and showman; read, extemp. and memorise; Solos a speciality; can double Piano (latest rhythm). SAX., 8, Hillcote-ave., Streatham, S.W.16. 'Phone, Streatham 4866.

WANTED Known, JOSE BOWERS, E flat alto Sax., has vacant dates for her Quintette (ladies), or would separate. 'Phone, Brixton 3586. Letters, 75, Lynette-avenue, Clapham Common, S.W.4.

WANTED, Engt. by E flat Saxophone, doubling Banjoline; young, smart showman; good tone; free afternoons and after 10 o'clock p.m. SAX., 2, Fontarabia-road, S.W.11. 'Phone, Latchmere 4819.

WANTED, engt. by live Jazz Sax., alto and soprano; could add baritone; reqs. chg.; peppy player; tone, appearance, and style. Box 159, "The Era."

WANTED Known, MR. D. WHEELER, Saxophonist, is now at liberty for dance work, alto and soprano; tone, personality, and showmanship. 19, Glazbury-road, Baron's Court, W.14.

WANTED, engt. by ex-Army Bandsman (permanent); good French Horn Player; military and small dance band experience; state salary; London preferred. Box 141, "The Era."

WANTED, engagement by experienced French Horn; any business. A. LOMBARDINI, 81, Spring-road, Bournemouth.

WANTED, ENGT. BY FRENCH HORN; EXPERIENCED OPERA, CONCERT, THEATRE, AND VARIETIES. HARRY WILLATT, BOX 156, "THE ERA."

WANTED, engt. by S. L. STANLEY, Trumpet, straight or jazz. 33, Alexandra-road, E.17.

WANTED, by Cornet and Trumpet Payer; brilliant tone; engagements. B., 83, Ridsdale-road, Anerley, S.E.

WANTED, odd dates or permanent engagement by Trumpet; muted effects. F. G. FULLER, 57, Wulfstan-street, Old Oak Common, Shepherd's Bush, W.12.

WANTED, Engagement, by A. BROWN, Second Cornet; any business. 6, Knowsley-street, Preston.

WANTED, by experienced Cornettist, change; present engagement, cinema, London. CORNET, 73, St. John's-hill, Clapham-junction, S.W.11.

WANTED, by Cornet and Trumpet Player, used to any business re Music Hall, &c.; at liberty; good refs. WRIGLEY, 6, Car-lane-terrace, Glasshoughton, Castleford, Yorks.

WANTED, by Cornet Player, experienced straight and jazz, Situation as Clerk; bookkeeping, shipping, and general office routine; would join firm's orchestra. Box 170, "The Era."

WANTED, by experienced Orchestral Pipe Organist, engagement; thoroughly efficient; improvise if essential; Liverpool, Manchester, or Southport preferred. Box 64, "The Era."

WANTED, by Organist, solo or orchestral, Situation in cinema; £5. Write, ORGANIST, 33, Portland-road, S. Norwood.

WANTED, engagement by Organist (Mustel); town only. EDWARD ROSE, 5, Tolmers-square, Euston-road, N.W.

WANTED, engagement by Orchestral Organist, at present playing under well-known Musical Director. Terms reasonable; near London if possible. Box 153, "The Era."

WANTED, Engt., Orchestral Organist; all wood wind cues, fanfares, and necessary filling in; fully experienced; vacant immediately. ORGANIST, 2, Randolph-street, Sunderland.

WANTED Known, Orchestral Pianiste, thoroughly experienced, musical, good reader, available for DEPUTISING (LONDON) AT SHORT NOTICE. Any evening, except Sunday. MISS PIETERSEN, 8, Anerley-hill, S.E.19.

WANTED, Engagements by Pianist-Accompanist, L.R.A.M. (lady); Coaching, &c. Apply, Box 115, "The Era," or 'phone: Palmers Green 708.

WANTED, Engt. by thor. rel. Orch. Pianiste; ex. sight rdr.; any dis. OLIVE, 58, Clarence-road, E.5.

WANTED Known, young lady Pianiste desires engt. under good Leader, to gain further exp.; good reader and worker; Brixton area. Box 104, "The Era."

WANTED, by Orchestral and Solo Pianiste (lady), permanent engagement in theatre, music hall, or cinema; South or West of England only; thoroughly experienced in any business; reliable testimonials. PIANISTE, 3, Mill-st., Bedford.

MUSICIANS' WANTS.

WANTED, BY FIRST-CLASS PIANISTE, RE-ENGAGEMENT IN CINEMA OR THEATRE; TEN YEARS' EXPERIENCE IN PICTURES AND VARIETY; EXTENSIVE LIBRARY. MISS RAE, 23, CAUSEYSIDE-STREET, PAISLEY, SCOTLAND.

WANTED, by Good Pianiste, Odd Evening Engagements with Dance Band. PIANISTE, 131, Ravenslea-road, Balham.

WANTED, Engt. by lady Orch.-Pianiste; 10 years' exp.; high-class musician; could act as Mus. Dir. and Leader. M. FABRY, 19, Barnard-hill, N.10.

WANTED, Engt. by experienced Pianiste, with library; evenings, 2 matinées. Lowest terms and experience to CARFAX CINEMA, Horsham.

WANTED, engagement by a First-class Orchestral and Solo Pianiste; London preferred. PIANISTE, 9, Duchess-street, W.1.

WANTED, cin. engt. in London by good Orchestral Pianiste or Relief. Terms £3. Open at once. M., 145, Wardour-street, W.1.

WANTED, Engt. by good Relief Pianiste; large library; audition Thursday afternoon or Friday evening; refs. 119, Bedford-rd., Clapham.

WANTED, immediate engagement by first-class Relief Pianiste; 10 years' exp. "PIANISTE," 13, Victoria-rd., Stroud Green, N.4.

WANTED, by DORIS LEDERS, thoroughly experienced Orchestral-Pianiste, deputising or good engagement. "Glaslyn," Station-rd., Sidcup. 'Phone, Sidcup 434.

WANTED Known, Orch. Pianiste, young lady, desires further experience in small orchestra; cinema or café. Box 163, "The Era."

WANTED Known, experienced Relief Pianiste, at liberty for deputising only. S. WHEELER, 19, Glazbury-road, Baron's-court, W.14.

WANTED, Engagement. MURRAY HEDGES, SYNCOPATED PIANIST. Late Musical Director, Edinburgh Palais, is vacant for First-class Offers for Dance Work, jazz, revue, or cabaret. Can supply band if desired. Expert accompanist for stage work. All coms., Box 167, "The Era."

WANTED, by Pianist, solo or relief; excellent references; change; speciality, cinemas or accompanist. WOOD, 10, Racefield-road, Knutsford, Cheshire.

WANTED, Position as Orchestral-Pianist in small cinema for further experience. EDWARD LUKE, 4, Blackhorse-road, Walthamstow, E.17.

WANTED, by Pianist, engagements for Wednesdays, Saturdays, and Sundays. Apply, J. R. BOWDEN, 159, Oxford-gardens, W.10.

WANTED, by smart, exp. dance Pianist, engts.; latest library; with or without own first-class band. 63, Ardoch-road, Catford, S.E.6.

WANTED Known, first-class Orchestral Pianist, late M.D., available Mon., Feb. 2, for cinema orchestra; anywhere; excellent refs. Good offers to PIANIST, 9, Wellington-terrace, Arundel-street, Derby-road, Nottingham.

WANTED Known, thoroughly experienced Orchestral Pianist, disengaged Feb. 2nd; first-class refs.; cinema; orchestra preferred; anywhere. PIANIST, 174, Haslingden Old-road, Rawtenstall, Manchester.

WANTED, by experienced picture Pianist, engagement; permanency; library; now near Essex. Terms £2 2s. nett. Box 144, "The Era."

WANTED, Engt., as Pianist or Vocalist (Baritone), with concert party. At liberty any time. Apply, 12, Extons-road, King's Lynn.

WANTED, by Pianist, Engt., Cinema; expd.; (harmonium, violin, secondary instruments); library; perm. desired. PIANIST, 48, Blyburgate-street, Beccles, Suffolk.

WANTED, Engagement, as Orchestral Pianist, or as M. D. Large library, if required, with first-class leader, joint or single, pictures. Highest refs. MUSICIAN, 516b, Lea Bridge-road, Leyton.

WANTED, Engt., by Pianist (Gent.); Cinema; experienced; fine library; good appearance; go anywhere; salary £2 10s.; permanent. PIANIST, 3, Stepney-terrace, Prendergast, Haverfordwest, Pembs.

WANTED Known, experienced Dance Pianist has a few vacant dates; many years' experience; latest style and rhythm; own library; London only. 'Phone, DIXON, Clissold 573.

WANTED, by HENRY M. ELLIS, expert Acc.-Orch.-Pianist, perm. engt.; can be heard; long exp. 111, Grayshott-rd., S.W.11.

WANTED KNOWN, FIRST-CLASS ORCH.-PIANIST INVITES GOOD OFFERS; AUDITION ARRANGED. WHITEHEAD-HOLT, 9, CLARENDON-ROAD, HOLLAND PARK, W.11. 'PHONE: PARK 3086.

WANTED, by exp. Pic. Piano-Organ, gent.; solo; any dis. 10, Swing-gate, Berkhamsted, Herts.

WANTED, engt. as Pianist; pic. or var.; exp., reliable, and steady; good refs. PIANIST, 40, Park-road, Camborne, Cornwall.

WANTED, engt. by cinema Relief Pianist; permanent or deputising; thoroughly experienced. M., 25, Southboro'-road, S. Hackney, N.E.

WANTED, change by first-class Orch.-Pianist; 2 yrs. present engt.; 6 yrs.' experience. 74, Haldon-rd., West-hill, Wandsworth.

WANTED, engt. by Relief Pianist, with Drums, Glock., and effects; good useful man in cinema; reader; experienced. Box 155, "The Era."

WANTED, engagement by Orchestral Pianist, near London; at present playing at well-known Spa; terms reasonable. Box 162, "The Era."

WANTED Known, Pianist, jazz, syncop., open London engts.; any bus.; willing join band; good dep. 62, North Side, Wandsworth-common.

WANTED, engts. by thor. expd. and reliable Dance Pianist; young, smart; good library; vocalist. Audition for first-class work; evgs.; can supply smart band. GRAY, 3, Park-avenue, N.22. Gerrard 4947.

WANTED, Splendid Pianist, orchestral and solo, shortly vacant, for permanency; provinces. Please write Box 169, "The Era."

WANTED, by Lady Banjoist, Engagements; London or provinces; dance work preferred. B. STANLEY, 19, Offley-road, Kennington Gate, S.W.9.

MUSICIANS' WANTS.

WANTED, engt. by Banjo; correct chords; ex. vocalist; dbg. Drums; Orchestral if desired; town, &c. WARNER, 7, Robert-st., W.C.1. Mayfair 6517.

WANTED Known, first-class Banjoist, at liberty; odd nights and Sundays; first-class offers only. BANJO, 3, Nutt-street, Peckham, S.E.15.

WANTED Known, Dance Banjoist, open for odd dates; not Saturdays. FRED LEWIS, 29, Shenley-rd., Camberwell, S.E.5.

WANTED, by Tenor Banjoist, Evening Engagements; good sight reader and rhythm. 29, Tabley-road, Tufnell Park, N.7.

WANTED Known, Experienced, Reliable Dance Banjoist at liberty; full correct chords and rhythm; doubling Alto Sax. BRYCE, 145, High Holborn, W.C.1. 'Phone, Museum 5187.

WANTED, by Banjo and Banjoline, life plectra performer, sight and memorise, series or single dates. BANJO, 159, Lupus-street, Victoria, S.W.1.

WANTED, by Experienced Dance Banjoist Engts.; willing to join dance band. AGNEW, 7, Kingston-house, Camden-street, N.W.1. 'Phone, Victoria 3020. Ext. 33.

WANTED, by Banjo, practice with small Dance Band; evenings. PEM., 18, Cornwall-road, W.11.

WANTED, by Banjoist (S.E. district), Engagement, with good combination (4 or 5); dance orchestra experience; sight-reader. Box 140, "The Era."

WANTED Known, TUX COLLINS, Tenor Banjoist, at liberty. 32, Paulet-road, London, S.E.

WANTED Known, Vacant, Expert Tenor Banjoist; rhythm, syncopation, &c.; a reader. Write, MAX, 14, Grove-cottages, Chelsea, S.W.3.

WANTED, engagements by expert Banjoist, harmony and melody. S. C. T., 80, Lancaster-road, W.11. Mus. 6874.

WANTED, by Banjoist, exp. own parts, Engagements. 21, Albion-square, Dalston, E.8.

WANTED, engts. by reliable and expd. Dance Banjoist (long arm); good knowledge chords and synco.; supply own parts. Terms reas. Audition given for first-class work. CAWLEY, 137, Alscot-road, S.E.1. 'Phone, Vic. 5216.

WANTED Known, Jazz Drummer, experienced; good outfit; willing to join a band or odd nights. TILLSON, 80, Sarsfeld-road, S.W.12.

WANTED, Engagements by Dance Drummer; would deputise. CLARK, 48, Limes-avenue, New Southgate, N.11. 'Phone: Holborn 2622.

WANTED Known, Drummer vacant; direct from Paul Specht's Orchestras, New York. Box 34, "The Era."

WANTED, by C. BUTT, Drummer, and J. Quin, Banjoist. Wed. and Sat. engagement. 2, Eswyn-road, Tooting, S.W.17.

WANTED, Engt. by Dance Drummer; would join Dance Band for further experience. Call or write, 12, Plevna-rd. S. Tottenham, N.15.

WANTED, by Drummer, straight or jazz, Engagement, Dance Band; young, smart, good vocalist and showman; experienced London and provinces. M., 89, Kelvin-rd., N.5.

WANTED, Engt., by Drummer, with Tymps., wanting further experience, cinema; reasonable price. 16, Landridge-road, Fulham.

WANTED, Engagements, by First-class Dance Drummer, afternoon or evening; West End experience; smart, versatile; good showman; quiet style and rhythm. GOOD, 4, Overdown-road, S.E.6.

WANTED, first-class engagement, Tympanis, Drums, Bells, all effects; any business; open immediately (best offers only). Write or wire, TYMPANI, 20, Wharton-street, W.C.1.

WANTED, Engagement, London, Tymps., Drums, Glock., Bells; experienced. TYMPANIST, 107, Major-rd., Stratford, E.15.

WANTED, Engt. by tip-top Dance Drummer (22), smart appearance, in first-class Dance Band; hotel and dance club experience; West-End style and syncopated rhythm; absolutely reliable. HARLOCK, 1, Killyon-road, Clapham, S.W.8.

WANTED, Summer Engagement by Tympanist, Drummer and Organist (ladies); first-class West-End experience. Address, Box 151, "The Era."

WANTED Known, THREE VERNONS, "Syncophonic Versatiles," a unique band of syncopaters, instrumentalists and vocaliste, open for dances and other functions. Rook early. Apply, VERNON, 44, Charleville-road, Kensington, W.14.

WANTED, engt. by high-class Trio, V.P.C., café, cinema, hotel; highest refs.; Press notices; excellent library; offers; South preferred. TRIO, 200, West-parade, Lincoln.

WANTED, engagements. SYNCOPATED MELODY QUARTETTE. Can be heard Hampstead Town Hall, any Saturday (third season). F. C. BEVIS, 9, Harvist-road, N.W.6.

WANTED, high-class summer engagement by excellent Ladies' Concert Orchestra; any number. Full particulars first instance, Box 725, "The Era."

WANTED Known, ORCHESTRAS. VOCALISTS. For every occasion. Immediate service. THE MAY WALTER ORCHESTRAS, 3, Macclesfield-st., Shaftesbury-av., W.1. 'Phone: Gerrard 7630.

WANTED Known, first-class Dance Band open for engagement; Piano, Violin, Saxophone, Banjo, and Drums. Write or call, S. D. B., 57, Leatherdale-street, Globe-road, Mile End, E.1.

WANTED Known, the Channel Islands Dance Orchestra, Guernsey's Premier Dance Band, are open to engagements during summer, 1925. All coms., H. WILLIAMS, 3, St. John's-terrace, St. John's, Guernsey, C.I.

WANTED, by CARPENTER'S SAVANNAH DANCE BAND, Engagements for a few vacant dates, and will shortly be available for contracts. Write now, SECRETARY, 60, Cambridge-street, S.E.5.

WANTED Known, Pelican Dance Orchestra (Piano, Violin, Saxophone, Banjo, Drums). A perfect combination of live musicians; all professionals. The Nulli Secundus Band for Dances, Dinners, Receptions, &c. Special terms for a series engagement. Apply, SECRETARY, 3, Laburnum-terrace, Grove-road, Mitcham. 'Phone, City 1811.

WANTED, engagement by first-class Family Orchestra, Piano, Violin, Viola, 'Cello, Clarinet, Glockenspiel (piano action), and Drums; six performers; pictures and variety; 9 guineas weekly; thoroughly experienced; not duds; 5cwt. music. 27, Blaencuffin-road, Llanhilleth, Mon.

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BIRTHS, MARRIAGES, & DEATHS.

IN MEMORIAM.

PAGET.—In ever-loving memory of our dear Rose, who passed away Jan. 24, 1921. Sadly missed by her mother, father, sisters, brothers, and Stanley.

Mile End Operatic Society.

On Thursday and Saturday, Feb. 5 and 7, at 7.15, the Mile End Amateur Operatic Society, now in its fifth season, will give performances of "The Gondoliers" at the Guildhall School of Music.

FROCKS AND FANCIES.

Waists Still Non-Existent, but the Hawaiian Skirt Becomes Persistent—A Tale of Pyjamas and the Intrusion of a New Colour—Where will the Reversible Craze End?—The New Garter and the Old Bangkok in New Shapes—The Very Essence of Modernity.

Paul Poiret may threaten us with high waists if he pleases, but there wasn't a sign of them in any of the frocks in "Grounds for Divorce" at the St. James's. What there was, however, was yet another Hawaiian skirt—all of strands of tiny frosted beads hanging from a long white satin bodice, just edged with silver and with a tiny streamer of ribbon hanging from the neck behind. This was Madge Titheradge's first frock. Like Miss Bannerman, she chose red for her travelling kit, and she, too, had, in the play, come over in an aeroplane in it. Evidently the Croydon aerodrome is destined to be dotted with red suits this spring. The straight-down frock, low hip pockets and seven-eighths coat looked very well in this colour, and I liked her hat of brown metallic material shot with red and with a red bird spread-eagled on the crown.

Rival Frocks.

The "other" woman, played by Miss Jane Wood, wore very up-to-date garments, and I noticed that all the tunics in the play were given some kind of train or dangling panel. The first that Miss Wood wore was an adorable affair, but the audience gasped when she first came on and at first sight it certainly looked as if the frock had gone several inches above the knee! This was only because the tunic was a combination of pale pink satin and vivid rose-red velvet with a hand-painted pattern on it while the skirt was a very flimsy affair of the palest pink with a scalloped hem.

This had one narrow side panel to trail on the ground. Her second evening frock had a pale gold lamé top, slit in front to show the old gold skirt was threaded with silver cire ribbon and ended in two square-ended panels behind. A third frock in this play had a long narrow attachment at the end of the tunic about three yards long, so that it could be lifted up and used as a scarf.

Wine Colours.

There was an enormously smart audience at the "Everyman" for the first night of that very provocative "Home Affairs." I notice that Marchioness Curzon of Kedleston came down in a real wine-coloured frock which looked like crêpe romaine. It really was a beautiful setting for her particular type of beauty. Sitting next to her was Mme. Merry del Val in a velvet gown of the same colour, only just a shade richer It was such a relief after the overdose of pinks that I've been seeing lately.

At the Embassy.

There were some very pretty frocks at the Embassy the other night: Lady Warrender, in a pink frock with pinkish mother-o'-pearl sequins at the hips, which had flowing cascades, ostrich feather fronds from the knees, and wide sleeves, also with a frond edging. The effect was very pretty when she was dancing Lady Cunard was there, all in white, with those new French beads—rather like miniature Christmas-tree decorations I told you about last week. Her only touch of colour was onyx and diamond bracelets.

Reversible.

Reversible coats came to us last year—reversible jumpers are with us now, and the newest thing is the reversible theatre bag, which is very dainty and can be had either as a magpie affair or pink and fuchsia or any other combination you choose. Where will the craze for turning things inside out end, I wonder? Reversible hats — mackintosh on one side and silk on the other—came some time ago; why not the reversible stocking?

Straps and Garters.

By the way, the newest idea is to have the straps of your cami-knickers or evening petti to match the garters which are now essential to the well-finished toilette. These new ribbons are of the metallic variety, but so supple that they ruckle up as easily as soft satin. To save the little roughness against the skin, the under side of the straps and garter is lined with satin and interlined with silk elastic. The newest colours are silver shot with blue or palest green, gold, either bright or dull, shot with orange or lemon yellow and, sometimes, flesh colours with just a posy of bright flowers superimposed.

Bangkok Again.

Those lucky people who are off to the Riviera will be rushing to buy the decorative Bangkok again. This year the shapes are decidedly on the impertinent side, and as to colours, although beiges are most common, there are greens and ever so many scarlets!

The Essence of Modernity.

If anyone were to ask me where the essence of modernity was distilled in London I should not have the faintest difficulty in giving the promptest possible rely. High up on a lofty building in that most modern of streets—the Aldwych—though I prefer to think of it, Roman fashion, as a "Way" rather than a street—almost facing the most modern building in all London, Bush House, is the home of "Vogue"! If there is anything more modern anywhere, I have yet to find it. If you look upon it entirely as a guide to fashions you are losing a stimulation that no woman ought to miss; Vogue peers into the future and points with an unerring finger at the crazes of the day after to-morrow; Vogue gives a piquancy to the ordinary by a turn of phrase or an absurd rhyme; Vogue implies a knowledge of everything, the known and the never-quite-known.

Polly Flinders.

This new issue for late January that lies before me talks of tennis and drama and architecture—the photographs of new houses in Amsterdam have stirred in me an ambition to go thither without delay—of the strange art of Marie Laurencin and the stranger art of the Dada masks, as well as of women's vanities and woman's whims. And who is Polly Flinders, who writes so sophisticatedly about the Laurencin art? There is little of the original damsel in her pen dipped in gall and honey, for the lady of the rhyme was a nice, quiet fireside little person, even if she was a trifle careless.

You remember, don't you, how—

"Little Folly Flinders
Sat among the cinders
Warming her dear little toes;
Her mother came and caught her
And whipped her little daughter
For spoiling all her nice new clothes!"

The Polly Flinders of "Vogue" has warmed her toes at some strange fires to have gained such power of writing.

"JITTA'S ATONEMENT."

At the Grand, Putney Bridge

A Tragi-Comedy, by S. Trebitsch, Translated by G. Bernard Shaw. Presented at the Grand Theatre, Putney Bridge, on Jan. 26.

Professor Bruno Haldenstedt ..... Vincent Clive
Agnes Haldenstedt ..... Nancy Price
Edith Haldenstedt ..... Prudence Vanbrugh
Professor Alfred Lenkheim ..... J. Leslie Frith
Jitta Lenkheim ..... Violet Vanbrugh
Doctor Ernest Fessler ..... Leonard Upton
Mrs. Billiter ..... Muriel Johnston
Girl from the Florists ..... Margaret Davey

"Jitta's Atonement" is quite clearly a joint work and never has a play been more fitly labelled. "Tragi-Comedy" is an apt description. Herr Trebitsch no doubt wrote a grim little tragedy somewhat in the Ibsen manner, and Mr. Shaw, tiring of its dead seriousness in translation has touched it up and given it an ironically happy ending. There were no complaints on Monday night; in fact, the spirits of the audience rose considerably in the brightly written third act.

The play shows the effect of the death of Professor Bruno Haldenstedt upon Jitta, the woman he loved and whom he had been in the habit of meeting in an apartment house, Jitta's husband, and also upon the professor's own wife and daughter. Who was the woman with the professor on the night of his death? Mrs. Haldenstedt is jealous of her because she thinks that this unknown person might have satisfied her husband spiritually and mentally. She would like to think that his companion was a chance light o' love. The daughter, on the other hand, believes fervently that the unknown woman was someone worthy of the father she adored, someone who helped him with his work and was a finer companion than her mother. Jitta's husband, Professor Lenkheim, wants to know because he is a mean little man who loves scandal.

They are all satisfied in curious ways. Lenkheim discovers the truth, as it is the only explanation of the gift of the dead man of his great unpublished book on psychology which was intended as Haldenstedt's atonement for the wrong he had done. He is furious at first but at the end of the play he enjoys telling Jitta of his own love affair with one of her friends. Mrs. Lenkheim so enjoys the joke that for a moment she suspected Jitta that she readily accepts the explanation the unknown woman must have been a common creature or she would not have slunk away when her lover died. The daughter is completely and gloriously satisfied when she knows that Jitta was her father's lover.

There are some good scenes in the play. Miss Violet Vanbrugh (Jitta) and Miss Nancy Price (Mrs. Haldenstedt) acted magnificently in the last act, especially when they both burst into hysterical laughter at the idea of Jitta being the guilty woman. This was very moving, for all the time Jitta was breaking her heart, and at the end she sobs convulsively—tragi-comedy indeed! Miss Vanbrugh made a fine tragic figure in the first two acts of the play. Mr. J. Leslie Frith's bombastic, conceited and fiery Professor Lenkheim was excellent. Miss Prudence Vanbrugh acted well as the daughter, and Mr. Vincent Clive made an interesting figure as Professor Haldenstedt in the first act. There was good support from Mr. Leonard Upton, Miss Muriel Johnston and Miss Margaret Davey.

The play was produced by Mr. Anthony Ellis.

"THE WISHING WELL."

At Southport.

A new musical comedy in two acts, entitled "The Wishing Well," was presented on Monday at the Opera House, Southport, by Tom Walls and Leslie Henson, Ltd. The comedy was enthusiastically received by a packed house, whose spontaneous laughter and hearty applause indicated the decided merits of the play, telegraphs our Southport correspondent. The plot is good, the dialogue witty, and with the acting, singing and dancing excellent, the success of the play is assured. The opening scene is a beautiful garden, and, seated by an old wishing well is Elizabeth Brierley, heiress of Bettary Court, wishing for a lover. Her ideal man soon appears, but Elizabeth, hiding behind the well, overhears Uncle John and his son Ferdinand discussing her. Ferdy must marry her to keep the fortune in the family, and so save them from disaster. On the following day she comes of age. The village idiot, Sawney Potts, has been concealed in a tree, and soon makes use of his knowledge. However, after an unpromising beginning, Elizabeth's birthday ends very happily.

Miss Harriet Bennett makes a charming Elizabeth. She has a sweet soprano voice, and was loudly encored for her rendering of "Sweet-Scented Breeze." Mr. Peter Gawthorne as Robin Farr was the ideal lover of Elizabeth's dreams. His duet with Miss Bennett, "Follow Your Dreams to Fairyland," was delightful. Miss Dorothy Minto as Birdie Wellbeloved was clever and vivacious. She dances well, and with Sawney gave a clever exhibition. The latter is a comedian of a high order, and was very droll. His "business" with shirt front and cuffs caused roars of laughter, as did "His Word in Your Private Ear." Mr. Alfred Wellesley as General John Brierley did excellently. Mr. Basil Radford as the unfortunate Ferdy was a capital foil for the high spirits of the others. Mr. Fred Yule, as Sir William Farrington, had a good reception. The rest of the company all played well, and the finale with the Mayfair Four assisting with their saxophones, was excellent. Mr. Gawthorne and Mr. Walls expressed their thanks for the cordial reception. The producer should find much good fortune in "The Wishing Well."

Birmingham Repertory.

"The Farmer's Wife" has been put on at the Birmingham Repertory Theatre this week with a new cast, prior to travelling North. Some few of the players who have been responsible for minor parts at the Royal Court Theatre are now promoted to more important rôles, notably Raymond Huntley, who is Churdles Ash to the life. This young actor, whom Birmingham gave to the repertory stage not very long since, has an admirable sense of comedy of the Eden Phillpotts type. He invests the old Devonshire character with many racy individual touches, emphatically making good in this his first great chance. The cast is admirably discriminated throughout, and the fun rolls on tumultuously to the final curtain. Albert Ward's gustily amorous widower was powerfully carried through all its alternations. The understanding Minta has a winning representative in Dorothy Black, and Sibley Sweetland could hardly be more charmingly played than she is by Muriel Hewitt, the interpolated Devonshire song being given with delicious simplicity. Maude Hargroves, Florence Le Clercq, Lucy Edwin, and Madge Brindley are all admirable in their respective parts.

"THE YOUNGER GENERATION."

At the "Q" Theatre.

It was a happy inspiration on the part of Mr. de Leon to revive Stanley Houghton's witty comedy, "The Rising Generation," and the production met with a very encouraging reception. Produced by Milton Rosmer, with all the completeness of the original, there was every ground for congratulations. Nothing could be better than Mr. H. A. Saintsbury's impersonation of Thomas Kennion. Miss Laura Walker was quite satisfactory as Mrs. Kennion, and Mr. Stanley Drewit imbued the rôle of the exasperated parent with extreme humour. Mr. Terence de Marney was good as Reggie, and Miss Marie Ault made a distinct success of Mrs. Hannah Kennion. Other members of the family included Arthur, admirably played by Mr. Cyril Nash, and Grace, intelligently rendered by Miss Delia de Leon. Mr. Cecil Cameron is capital as Clifford Rawson, and Miss Edith Harley merits a good word as Maggie. "The Younger Generation" was preceded by

"LITHUANIA,"

A Tragedy, in One Act, by Rupert Brooke

Mother ..... Marie Ault
Daughter ..... Beatrice Lewisohn
The Stranger ..... Cyril Nash
The Father ..... H. A. Saintsbury
A Young Man ..... Terence O'Brien
The Vodka Shopkeeper ..... Cecil Cameron
His Son ..... Terene de Marney

We are in a peasant's cottage in Lithuania; the mother and crippled daughter are discussing their poverty, when a traveller begs the hospitality of a night's lodging. The visitor is rich, and flaunks his wealth before the starved women. Later the company is joined by the father, who regards the stranger and his wealth with suspicion. After the visitor has retired the family are again confronted with their poverty and the horrors of the winter. Why should this stranger ostentatiously display his wealth? They decide to put him out of the way. But the father is a coward; he will do it better with the aid of alcohol, and he departs to the village inn. Left to themselves, the mother and daughter decide to act, and they climb to the attic and despatch the unfortunate victim. Presently the husband returns, drunk, and in company with a party of peasants. They relate that the visitor had told them earlier in the evening that he was the long-lost son of the family, but the father is too intoxicated to grasp the explanation, while mother and daughter give way to a scene of indescribable grief and horror.

Miss Marie Ault gave a very fine performance as the mother. Miss Beatrice Lewisohn as the lame but vindictive daughter scored an unqualified success. Mr. H. A. Saintsbury gave a clever impersonation of the drink-soddened father. Mr. Terence de Marney as the luckless son did quite well, and Mr. Cyril Nash was excellent as the stranger

The play is admirably staged and produced under the direction of Mr. Sydney Drewitt.

Theatre Royal, Torquay.

Scenes of enthusiasm marked the closing performances of Mr. Carlton Fredricks' pantomime, "Dick Whittington," at the Theatre Royal, Torquay, after more than a month's run. On Saturday a special effort was made by the company on behalf of the local hospital, and £45 was realised. It was announced that Mr. Fredricks had been engaged to produce next year's pantomime. He paid special tribute to the staff at the theatre, particularly Mr. Arthur Pearse, to whom he presented a silver-mounted umbrella.

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V.A.F.'S YEAR OF SUCCESS.

ANNUAL MEETING.

Management Committee of Thirty-six Members to be Appointed.

"For the first time in the history of the V.A.F. we are starting a new year without any liabilities whatever, despite the fact that we have gone through probably one of the most expensive and strenuous periods that it has been our lot to suffer, because of the extraordinary expenditure that we have been faced with."

So remarked Mr. Albert Voyce, the Chairman of the V.A.F., at the nineteenth annual general meeting of the Federation, held at the Horseshoe Hotel, Tottenham Court Road, on Sunday night. He also pointed out that there had been a considerable increase in membership.

An important amendment of the rules was agreed upon by a large majority. It was decided that the Executive Committee should appoint from its members a Management Committee of thirty-six, for the proper and expeditious conduct of all its business and affairs, and that the Management Committee should meet weekly or oftener when required.

This amendment caused considerable frank discussion, in which many of the members took part. Some expressed the fear that the appointment of a management committee would lead to delay in the transaction of the business of the Federation, and would bring about autocratic, instead of democratic, government; but the majority of the speakers argued in favour of the alteration on the ground that it would mean efficiency, and a more satisfactory system of administration.

In the end the suggested alteration was adopted, the voting being :—For, 33; against, 5.

Mr. Albert Voyce, chairman of the V.A.F., presided. He was supported by Mr. G. D'Albert, the hon. treasurer; Mr. J. Herbert, the secretary; Mr. Monte Bayly, Mr. Charles Coborn, and Mr. Barry Ono.

Amongst others present were Gladys Rich, Fertrey, R. Voss, Cara Magda, Harry Blake, Albert Schafer, Freddy Regent, Hal Collier, Naylor Grimson, Russell Carr, Harry Marlow, May Marlow, Louis Dezart, M. S. Child, G. Newham, Vivian Foster, Bert Murray, George French, Harry Hudson, Owen Dacroy, J. G. O'Gorman, Joe O'Gorman, Edwin Barwick, Mrs. L. Austin, J. W. Cragg, Bertini, J. H. Caldwell, Maude Walsh, Jock Millar, Alf Williams, Queenie Lunn, Stanley Kirkby, G. W. Derby, A. Wadsworth, R. Drummond Christie, William W. Smith, Hal Mack, Chas. Lewis, Capt. Permane, Fred Austin Woellhaf, Talbot O'Farrell, Percy Honri, Fred Sinclair, Seth Egbert, and Alf Herald.

Annual Report.

Mr. Voyce read the annual report, which recorded "a very busy and politically successful year." It stated: "In spite of the trying period through which variety has passed, and the fact that so many of our members have been forced to go into productions or to migrate abroad, owing to lack of variety engagements, there has been a considerable increase in the membership."

The report explained that while there was a slight decrease in the number of renewals and the star cards issued, the list of new members totalled 1,726, as against 401 for the previous year, and showed an increase of 1,325. "I hope, therefore," said Mr. Voyce, "that you will all recognise that there is not at the moment any need for panic legislation." (Hear, hear.)

The number of deaths totalled 28, as against 20 for the previous year; while the relations of deceased members benefited to the extent of £1,237 17s. 6d.

The income from all sources yielded a total of £3,700 16s. 8d., as against £3,628 11s. 8d. for the previous year, an increase of £72 4s. 4d. The establishment charges totalled £3,367 3s. 7d., as against £3,376 14s. 2d. in the previous year, a reduction of £9 10s. 7d. The cost of salaries is reduced by £96 0s. 8d.

Glasgow Office

Owing to the temporary closing down of the Glasgow office, the charges relating thereto were £32 18s. 1d. less. In this connection, Mr. Voyce stated that as a result of a meeting at Glasgow it had been unanimously resolved to re-establish the Glasgow office, and it was hoped, through the generosity of friends of the Federation, that the office would be run on a profitable basis. The appointed committee were sincere in their desire to do all they could for the welfare of the Federation.

As the result of the appointment of a travelling delegate for London and district fully 700 new members were added and the executive were contemplating the appointment of similar representatives in other important centres.

Mr. Voyce added that the Federation had been passing through strenuous times. He did not suppose that in the history of vaudeville had music hall artists suffered so much as during the past three or four years. The difficulty had been to find engagements for the artists. He was hoping that certain things would happen for the betterment of the profession. According to reports from various sources, there were signs of a revival in vaudeville. But that revival would not come so much from the top as from the bottom.

V.A.F. and A.A.

As to law charges, the report explained that they amounted to £1,438 17s. 11d., as against £950 3s. 5d. in the previous year—an increase of £488 14s. 6d. Fully 90 per cent. of the cases were on behalf of the lesser members of the profession. Another extraordinary charge they had had to meet was £683 14s. 7d., which arose over the dispute between the A.A. and the V.A.F.

"We are of the opinion," says the executive committee in the report, "that the expenditure was warranted, since it enabled us to utterly defeat the attempt of the A.A. to force us upon the Federal Council, and thereby added to the moral strength and prestige of our organisation."

In this connection Mr. Voyce paid a tribute to Monte Bayly and Barry Ono for their wonderful fight against the Federal Council at Barrow-in-Furness, when, said Mr. Voyce, the A.A. made an attempt to force the Federation into the Federal Council, which would have made them more or less subject to the stage hands and the musicians. Where artists were concerned in a dispute or misunderstanding at any theatre, and they affiliated with the musicians and the stage hands and were called out on strike, there could never be any equality of sacrifice, because the artists were not only going to lose their salaries, but would be subject to prosecution by the management for the face value of their contracts. Furthermore, they had an agreement in the form of the 1919 award, and he asked them was it fair that they should consent to the principle that they should be called out against men who were honourably adhering to that award? (Hear, hear.)

Interchange of Talent.

The report announced another extraordinary charge of £189 2s. 4d., which represented the total cost of numerous meetings and special conferences—national and international. At the invitation of the president of the Union Indépendante of France and Belgium, Messrs. Voyce and Bayly attended an international congress in Paris on March 18, and "prevented the delegates from rushing into a scheme which threatened to interfere with the fair and equitable interchange of talent as between this country and the Continent.

"That our officials were justified in their action is proved by the fact that our French and Belgian colleagues have since raised their ban on artists of Central European nationality, while there is now no bar whatever on the Continent against the importation of British acts."

British Acts Abroad.

The report further points out that, as the result of the visit of Messrs. Voyce and Bayly to Berlin to inquire into variety conditions in Germany, the V.A.F. ban on artists of German and Austrian nationality was lifted on March 28 last. Since then scores of British artists who could not secure sufficient engagements in this country had found work on the Continent, and have thereby benefited to the extent of thousands of pounds.

"Every contract for working acts," said Mr. Voyce, "goes through the hands of the officials of the V.A.F. They knew what salary they were to get, and it was astonishing to know that the total amount of salaries paid to British acts since the ban was lifted was really colossal."

"Although, after meeting established charges our income showed a surplus of £333 13s. 1d., our total expenditure for the year," says the report, "owing to the many extraordinary charges we had to meet, was £5,946 11s. 8d., as against £4,982 15s. 4d., for the previous year, showing an increase of £963 16s. 4d. Against this, however, it should be recorded that the actual extra expenditure incurred was really about £1,368, made up as follows: Extra law charges, £488; A.A. dispute, £683; extra conferences and meetings, £150; and extra payment for fire insurance, £47.

No Liabilities.

"The committee have also to report that all outstanding accounts for the year have been met, so that for the first time for many years the V.A.F. was able to begin a new year free of liabilities, and with investments and cash at its back amounting in all to £12,421. (Applause.)

"During the 19 years that it has been in existence the V.A.F. has collected in entrance fees the sum of £8600; in death levy payments, £25,250; in subscriptions, £62,850; while the money paid by its members in one form or another reaches the colossal total of £115,340.

Referring to the Entertainment Tax, the report stated that the Executive purpose continuing their efforts to bring about its abolition or modification, Mr. Voyce pointing out that a reduction in the tax would lead to far better business for variety.

Wireless and Cabarets.

The report alludes to broadcasting, and says: "We have consistently supported, and purpose to continue to support, the efforts of the Entertainment Joint Broadcasting Committee to discourage the broadcasting by active variety artists of their material, on the grounds that such broadcasting tends not only to cheapen the work of the artist, but also to shorten the life of his material."

On the other hand, the committee (according to the report), because the vogue of the cabaret has increased the demand for vaudeville talent, have at all times encouraged the growth of this type of entertainment, and shall continue to do so.

"It is up to us," said Mr. Voyce, "to encourage these cabaret entertainments."

Licensing.

Passing on to the subject of licensing anomalies, the report says the committee have taken an active part in almost every attempt to amend the existing licensing laws affecting music halls, recognising that they are not only out of date, but also most inconsistent as well as harmful in their application in so far as the modern variety theatre is concerned.

Although the L.C.C. decided by a small majority of four not to remove the present restrictions, "we are hoping," adds the report, "that they will next year do the right thing by the variety profession."

Mr. Voyce here explained that much depended upon the combined efforts of the profession. "There is something afoot at the present time," he said, "towards that end. The managers recognise how necessary it is to put up a candidate, and there is some talk about the V.A.F. being interested in a similar endeavour, believing that we should have some little influence where things vital to our industry are concerned."

The report proceeds :—

Variety Talent at Picture Theatres.

A special meeting of V.A.F. members was held at the Horse Shoe Hotel, London, on Nov. 11, to decide upon a plan that would encourage the employment of variety acts at picture theatres throughout the British Isles. As a result of this meeting the V.A.F. officials approached every branch of the Cinematograph Exhibitors' Association, pointing out to them the many advantages which might be enjoyed by cinema proprietors were they to include vaudeville acts in their programmes. During the past few months variety has more than proved its value as an added attraction at scores of picture houses throughout the country, and, because of the success it has achieved, rival establishments are being forced, one by one, to seriously consider its advantages. And thus to variety talent the present year will undoubtedly bring further opportunities to display its worth and merit. In any case we propose continuing our efforts to that end.

Passport Department.

Here, again, we place on record our appreciation of the care and interest taken in the contractual security of performers accepting engagements abroad. With the reopening of Central Europe as a vaudeville and entertainment market, the exodus of British performers during the year 1924 has not only been phenomenal but at the same time a God-send to British artists.

Hundreds and hundreds of applications for permits to journey abroad for the purpose of performing there have been remitted to the V.A.F. officials for their consideration and approval, and in some cases we have made suggestions embodying a variation of the terms or conditions in favour of the artist, which the Foreign Office officials have accepted, and insisted upon prior to the issuing of the passport or visa. In cases of an unsatisfactory nature the applicant has been saved the trouble of the journey abroad, thus minimising the loss of money and time on what would have been an abortive engagement.

In other cases we have insisted that sufficient funds were deposited here subject to our signature for release, in order to ensure that travellers shall be repatriated should that unfortunate occasion arise. We have also been able to advise the Passport Authorities when attempts have been made to evade their regulations, either in the matter of making false declarations as to the object of their journey or on other matters of a like nature. This department of our activities is a varied and a never ceasing one, but nevertheless a most important section of our duties, and applies, like the Home Office and Ministry of Labour, to all shades and conditions of performer, irrespective of the fact whether the persons concerned are V.A.F.'s or not.

Ministry of Labour.

Our relations with the Labour Permit Department is of the closest and happiest. The work of the Ministry, as regards the scrutinising of applications for non-British performers to enter this country to fulfil professional music-hall engagements here since the raising of the embargo, increased considerably. The Ministry officials have their own ideas as to minimum contract values, and under these figures they opine any non-British act would be undercutting the home artist. Since March last but four foreign acts have been refused Labour permits on these grounds, and thus it cannot justly be said that the V.A.F. is restricting the importation of foreign acts to this country.

It is practically impossible for foreign acts to come here "on spec.," as no alien is allowed to land here to fulfil professional engagements unless he has a Ministry of Labour permit, and as this entails an obligation on his employer to repatriate him, should occasion arise, so the fact that there being no employer washes out the "speculative" tourist. It is a fact that the V.A.F. officials have, in cases of urgent necessity, used their influence to the advantage of managers in obtaining various concessions as regards aliens in this country, and these far outweigh any alleged hardships to acts trying to obtain engagements here.

On the proposition of Mr. Voss, seconded by Mr. Chas. Lewis, the report was approved without discussion.

Mr. George D'Albert submitted the balance-sheet, which was adopted on the motion of Mr. Eddie Comet, seconded by Mr. Fred Sinclair.

New Trustees.

There was a long discussion on suggested alteration of rules. The first dealt with the appointment of trustees. Under the rules as they stood, three honorary trustees, all members of the Federation, were elected by a postal vote of the Executive Committee. They were to remain in office during the pleasure of the committee, and by virtue of thir office were ex-officio members of the Executive Committee with equal powers.

It was decided to alter Clause 3 of Rule 16, so as to make the Midland Bank the trustees, in whom shall be vested all the property of the V.A.F. (except such as shall from time to time be in the hands of the secretary or bankers of the Federation) upon trust for the ends, intents and purposes of the V.A.F.

Difficulty Overcome.

It was pointed out during the discussion that it had been found difficult at times to get the signatures of the trustees, and that by adopting the alteration the Federation was placing itself exactly in the same position as the Benevolent Fund. Now that difficulty would be ended. The trustee company, said Mr. Voyce, will act upon the instructions of the Executive Committee in all matters connected with the trust, such instruction to be conveyed by the officials of the Federation for the time being. The instructions must bear the signatures of Mr. D'Albert and Mr. Voyce; these signatures would only be accepted in all matters appertaining to the artists.

Mr. Harry Marlow commended the proposal, stating that his branch of the profession adopted it nearly a year ago. The bank, he said, would accept any certified resolution from the Executive Committee to deal with the matter.

Mr. Voyce then read a statement by the Midland Bank, as follows :—

"The London, City and Midland Executor and Trustee Co., Ltd., shall be Trustees for the Federation; and in them shall be vested such of the funds and securities of the Federation as may be entrusted to them from time to time by the Executive Committee. The said Trustee Company shall act upon the instruction of the Executive Committee in all matters connected with the Trust, such instruction to be conveyed by the officials authorised for the time being to sign cheques on behalf of the Federation.

"That the rules of the Federation be amended or added to in such manner as may be required to give effect to the resolution this day passed to appoint the London, City and Midland Executor and Trustee Co., Ltd., Trustees of the Federation, and that the Chairman and Treasurer of the Federation are hereby empowered to enter into such contract with the said Executor and Trustee Company as they may require."

Mr. Voyce suggested the passing of a vote of thanks to the honorary trustees—Mr. Joe Elvin and Mr. J. W. Cragg—for the excellent services they had rendered to the Federation. This was agreed to on the proposition of Mr. Charles Coborn, seconded by Mr. Woelhaf.

Management Committee.

Many members of the Federation took part in the discussion concerning the appointment of a Management Committee. The first resolution to be considered was to delete clause 6, rule 16, and substitute the following :—

And a Management Committee consisting of 36 members (including the Hon. Treasurer), who shall be elected for three years, one-third to retire annually, and a Grand Council of not more than 20 members, all of whom must be members of the Federation. For the year 1925, and immediately after the annual general meeting, the Management Committee shall be elected by and from the Executive Committee then in office in accordance with the rules then in force, and those 12 candidates who receive the highest number of votes shall be considered as being elected for the full term of three years; the 12 candidates receiving the next highest number of votes shall be considered as being elected for two years; and the next 12 amongst the candidates receiving a sufficiently large number of votes for election shall be considered elected for one year only. An annual election shall take place for the vacancies caused by the retirement of members who have completed their period of years, and for other vacancies caused by resignation, expulsion, or death, and all successful candidates shall remain in office for a term of three years. In the event of any seat on the Management Committee becoming vacant during the year through any cause whatever, such seat shall be filled, but only up to the time of the next annual election, by the first on the list of unsuccessful candidates at the last annual election. Should there not be sufficient names on the list of unsuccessful candidates to fill vacancies occurring between the election dates, the Management Committee shall have power to co-opt members to the Committee, such co-opted members to retire or seek re-election at the end of the current year.

The Grand Council shall be elected by a postal vote of the Management Committee. A period of 14 days shall elapse between the posting of all voting papers and the count thereof. They shall remain in office during the pleasure of the Management Committee, and shall, by virtue of their office, be ex-officio members of the Management Committee, with equal powers.

Resolution Withdrawn.

It was proposed by Mr. Dave O'Gorman, and seconded by Mr. Vivian Foster, but was eventually withdrawn in favour of another resolution—a new rule (Section 20) rule 21 :—"The Executive Committee shall appoint from its members a Management Committee not to exceed 36, for the proper and expeditious conduct of all its business and affairs, and the Management Committee shall meet weekly, or oftener when required."

This was moved by Mr. Talbot O'Farrell, and seconded by Mr. George D'Albert.

Mr. Dave O'Gorman, answering Mr. Schafer, said the Management Committee would be elected from the members of the Executive Committee, who had, in their turn, been elected by the rank and file of the Federation. They wanted to get a smaller committee together so that the work of the Federation could be better handled. At the present time the Executive Committee consisted of 126 members, and because of the difficulty of getting these members to town, travelling as they did from one district to another, a great deal of the work of the Federation had had to be hung up.

"Pinpricks."

Mr. O'Farrell said it was felt that they could get together a nucleus of 36 members where they could not get a nucleus of 126. They did not want to do away with any member of the Executive Committee. They had stood a lot of pinpricks during the last 18 months, but they had been able to pull through all right. But it was high time they stood up and did something.

In answer to a question as to what would be the position of the 36 members of the Management Committee if and when the Executive refused to confirm the work they had done, Mr. O'Farrell said it was the intention of the Management Committee to be appointed from the members of the Executive. If the Management Committee were to become subservient to the Executive Committee it would cease to function.

Mr. Barry Ono criticised the resolution fearlessly. The V.A.F., he said, was a democratically controlled institution, but the resolution savoured of autocracy, and would not be popular with the rank and file of the profession. He suggested that there might be a lot of wire-pulling to get on to the new committee. There would be heart-searchings and some bitterness over the constitution of the Committee, and he would be sorry if he saw the elimination of the small performer. If this "Cabinet Council" were to be the Alpha and Omega, the final judges, and the rest of the Executive Committee had no right of veto, an awkward situation would arise.

Mr. Charles Coborn thought the appointment of the smaller committee, of which they could not ensure a collective assembly, was not in the interests of the Federation.

During further discussion it was stated that there was no guarantee that the attendance at the meetings of the 36 would be any better than that of the 126, and Mr. Vivian Foster thought that by having a smaller committee they would be able to have appointed on it men who were persistent in their attendance at present meetings of the executive. If that were done, it would be in the interests of the Federation.

Mr. O'Farrell said the management Committee would in no sense be a Cabinet Council, nor would there be any secret meetings in dark passages. How could it be a Cabinet Council when the Committee's decisions would have to be ratified by the Executive Committee?

Mr. Stanley Kirkby thought that the appointment of the Management Committee would not expedite matters; rather would it retard them, because they could not guarantee a regular attendance of members at the meetings of the Committee. What was required was a reduction in the number of members of the Executive Committee; not a Grand Council.

Mr. D'Albert said they had some splendid members of the Executive Committee at work in the provinces, who took a virile interest in the work of the Federation. When in the provinces they expressed their views to their fellow-members. Their profession had entirely changed within the past few years. They now had to fight for their existence. It was not for the big stars they were working so much as it was for the smaller people, and it was necessary that they should have a live committee to fight for them. They did not want on the new committee men who would not attend the meetings. There was no self-aggrandisement in the new move at all. They were all going to fight for the Federation's interests, and if they did not have a management committee who would fight well, they would, he was afraid, go under.

Mr. Marlow instanced the example of the M.H.A.R.A., whose management committee was reduced from 80 to 16, and as a result in two years the entire debt of the Association was wiped off and a balance placed with the bank.

In the course of the continued discussion Mr. George Friend did not think any alteration of the conditions would be for the good of the Federation. He had an idea that there was a lot of string-pulling, and the new movement would be dangerous. Mr. Joe O'Gorman, jun., argued that a lot of good men would not attend the meetings of the executive because of the time that was wasted. Mr. Monte Bayly also spoke on a point that had been raised, and Mr. Barry Ono said the reason they had an executive of 126 was because they had a floating population. He was still obsessed with the idea that they would have the same difficulty in forming a quorum under the suggested proposal as they had under the older scheme.

Mr. Joe O'Gorman, sen., said it had not been put to the meeting clearly whether the management committee was going to usurp the authority and power of the old executive committee. That was important, otherwise the best thing would be to propose that the executive committee of 126 be wiped out altogether, and in its place substituted a management committee of 36. The idea before the meeting seemed to him to be an anachronism. If they were going to make a change, make it properly. If the organisation did not prosper under democratic ruling, then it should become autocratic. The smaller body would be enthusiastic at the outset, but eventually it might lapse into the old order of things. But he had always thought that if they could get a body of men, if only half-a-dozen, with enthusiasm, they could achieve more work in five months than could be done in a year with a body of 126.

Mr. Voyce said that if a business committee would only rally round the officials and give them greater support and strengthen their arms when neces-

(*Continued at foot of col.* 6.)

FELDMANISM.

Footlight Flashes.

A Triumph.

The reign of King Pantomime—short though it is—has witnessed another season of triumph for the House of Hits and its wonderful winners. The vast army of Feldmanists which has been sweeping the panto. world during the past two months is slowly, but surely, demobilising, and now everybody is looking forward to handling our new batch of winners, further particulars of which we hope to give next week. It need only be said here that these 1925 numbers will excel all our previous efforts.

Still Going Strong.

Further reports are to hand from panto. stars in Scotland, London, and the provinces. Among the popular artists who continue to score with Feldman numbers are Dorothy Ward, at the London Hippodrome; Irene Shamrock, Connie Browning, and Doris Clayton at the Lyceum, London; Mona Vivian, Liverpool Olympia; Winifred Ward, Theatre Royal, Bristol; Nellie Wigley, Alexandra Theatre, Birmingham; Hilda Denton, Gaiety Theatre, Dublin; and in Scotland, Jennie Hartley, Kitty Evelyn, Onida MacDermott, Blanche Tomlin, Beatrice Allen, Marjorie Fulton, Betty Green, Marie Brayman, Dorothy Langley, Florence Hunter, G. H. Elliott, and Leslie Barker. Gwladys Stanley's success with "Say It With a Ukulele," continues unabated at Leeds.

"Happy Days."

One is always assured of a good show at the Theatre Royal, Stratford, and "Happy Days," presented last week by Turf Productions, is no exception to the rule. One of the brightest features in this clever revue is "Say It With a Ukulele," worked by the entire company, using ukuleles and banjuleles, and playing them as they should be played. When the company appeared at the Palace, Ebbw Vale, the week before, they had a special "Ukulele Night," and the chorus of the great Feldman song hit had to be repeated no less than seventeen times at the two houses! Mr. Stan. G. Pell, the astute manager, and Musical Director Mark Brewer, are to be congratulated on a fine ensemble number. "Broadway Strut" is another winner in the show.

Going Big.

Ernie Moss, playing Dame in one of the many successful R. A. Maddox pantomimes, reports that "I Love Kids" and "Oh! How She Lied," are both "going big." As this is Mr. Moss's first season as a Dame, his big success is worthy of note. He couldn't have chosen finer numbers to lead off with.

Manchester's Variety Ball.

The dance programme for Manchester's Variety Ball on Feb. 4 foretells a rich treat. Among the famous Feldman numbers which will be featured are "California, Here I Come," "From One Till Two," "After the Storm," "Say It With a Ukulele," "In a Little Rendezvous," "A Smile Will Go a Long, Long Way," "When Will the Sun Shine for Me?" and our beautiful new song-valse, "In Shadowland," which was specially featured by the Savoy-Orpheans at the first concert of syncopated music. Feldmanism always figures largely at the variety balls, and, incidentally, we couldn't conclude this note without a special word of praise for Harry Marlow, whose masterly handling of these enjoyable functions is the admiration of everybody.

A Great Cause.

An effort which will commend itself to every Feldmanist is the great pre-historic ball, which will take place at Olympia Dance Hall on Feb. 3, in aid of the funds of the West London Hospital. In addition to a host of attractions, Santos Casani and Jose Lennard will be seen in the new West London Hospital fox-trot, "Travel On With a Song," a Feldman publication which, we sincerely hope, will considerably assist this worthy cause. Tickets are obtainable at the hall and many other centres at 5s. 6d.

"Cabaret Calling."

Feldmanism is well to the fore in the brilliant new production, "Cabaret Calling," Last week, at the Empire, Bristol, Ken Douglas made a big hit with "I Want 'Em Wild, Weak, Warm, and Willing," and Dennis Brogan scored heavily with "Fun on the Farm." The Empire Girls, graceful as ever, made a fine feature of "Hugo."

Clever Sisters.

Lily Carr, principal boy in Tom Vernon's "Dick Whittington" Co., reports her big success with "When Will the Sun Shine for Me?" Her sister, Nita Carr, is featuring "Say It With a Ukulele," which is "a riot."

"Jack Horner."

Appearing in Will Dalton's "Jack Horner" pantomime, Moya Christie handles two first-rate winners in "Call Me and I'll Come to You," and "After the Storm." Elsie Sims and Eileen Lake combine charmingly in the popular duet "From One Till Two."

Another Winner.

The popular Swanson Sisters have recently added another winner to their Feldman repertoire. The latest addition is "A Smile Will Go a Long, Long Way," and the clever artists scored heavily at Victoria Palace last week.

Fine Features.

Two of the most popular Feldman ballads, "You're in Love With Ev'ryone" and "West of the Great Divide," are being specially featured with terrific success by two talented vocalists in Jazon-Montgomery's "Bluebeard" pantomime. The artists in question are Elsie Ingham and Rhys Thomas, whose photographs appear in our special panto. page in this issue. Miss Ingham is the possessor of a delightful voice, and her rendering of "You're in Love With Ev'ryone" never fails to bring the house down. It is one of the most artistic renderings we have heard. Mr. Thomas shines in "West of the Great Divide," and here, again, we have a wonderful rendering, which is one of the outstanding features of the panto.

(*Continued from col.* 5.)

sary, it would be advantageous to the Federation. There had always been a feeling of apathy. He thanked Mr. Talbot O'Farrell and Mr. George D'Albert for their great assistance, given at a time when certain members were endeavouring to turn the V.A.F. into a Red Flag movement.

After further discussion, the motion was put to the vote—33 voted for it and 5 against. It was declared carried.

It was then decided, on the motion of Mr. Dave O'Gorman, seconded by Mr. Talbot O'Farrell, that the executive committee should meet once a month.

Votes of thanks to Mr. D'Albert, the hon. treasurer, and Mr. Voyce for presiding were passed.

THEATRICAL GOSSIP.

Actors' Association Meeting—Revival of "Are You a Mason?"—Shaw Repertoire at Chelsea—"Richard Lovelace."

A.A. Meeting.

The annual general meeting of the Actors' Association will be held at the Kingsway Theatre on Sunday evening, at 7 o'clock. Mr. J. Fisher White will preside. Among the matters to be discussed will be an alteration of rules. One suggested alteration, if adopted, will make "actor-managers who are actively and habitually practising the art of acting" eligible for the council, and to attend and vote at meetings and elections.

"No Entrance Fee."

Another suggestion is to alter the present rule regarding fees and subscriptions. The present rule says that the entrance feeshall be 5s., or such sum as may be decided . . . to be paid by all nominees for membership. The proposed alteration suggests that "such entrance fee shall be placed to the credit of the nominee if accepted to membership as subscription paid, but shall be returned to any person refused membership."

President—a New Position.

In regard to the managing body, a suggested alteration does away with different representation for London and the provinces, and creates a new position of president. It is also proposed that the council meets once a month, and that an executive committee shall be appointed by the Council from its members of not more than nine individuals (with a quorum of 3). This committee, upon which the president, chairman and secretary shall sit *ex-officio*, shall meet at least once a week and shall be responsible for carrying out all matters of policy and administration. This committee shall have the same power as the full council, but shall report its activities to council and be liable to removal by council on a vote of no confidence.

General Meeting.

Another alteration proposed will fix general meeting in June instead of February. A member has proposed the following rule, and the council has decided to submit it to the decision of the members: "That no paid servant of the association shall be eligible for the council." Upon all these proposals the members have been asked to ballot. The papers were returned on Monday, when the scrutiny took place.

"Are You a Mason?" Revival.

The holiday season of "When Knights Were Bold" will end at the Fortune Theatre on Saturday, and on the following Monday evening (Feb. 2)—exactly ten years after its first revival—Miss Ida Molesworth and Capt. Templer Powell will stage there, for three special weeks, the Bromley Challoner company in a revival of the farcical comedy, "Are You a Mason?" Maire O'Neill, Richard Cooper, Martin Lewis, Enid Cooper and Bromley Challenor will be included in the cast.

Play Actors in "Peter and Paul."

Hilda Moore, Molly Lumley, Adah Barton, Ann Desmond, Evelyn Dane, Mary Barton, Winifred Oughton, Lucie Milner, Ann Casson, J. H. Roberts, Tristan Rawson, Cecil Trouncer, Patrick Gover, Brember Wills and Franklin Dyall will appear in H. F. Rubenstein's three-act play, "Peter and Paul," which Mr. Dyall will produce for the Play Actors on Sunday at the Scala Theatre. Special music has been written for the production by Alfred C. Reynolds.

"The Nervous Wreck."

"The Nervous Wreck" (direction, Louis Nethersole) opens its spring tour on Monday at the Theatre Royal, Chatham, after which Portsmouth, Brighton, Liverpool, Manchester, Leeds, Glasgow, Edinburgh, Birmingham and other No. 1 towns will be visited. The title-rôle will be played by John C. Laurence, and Miss Marjorie Mars will appear as Sally Morgan. The carefully selected cast also includes Florence Rutter (Harriet), Edward Thane (Jerome Underwood), Eric Elliot (Chester Underwood), Oswald Lingard (Audy Nabb), George Dillon (Mort), Huntley Gifford (Jud Morgan), and Douglas Payne (Bob Wells). Mr. James Holland will be stage manager for the tour, and the business management will be in the hands of Mr. Cecil P. Blumberg.

"The Little Minister."

Mr. Rymington West Symes has obtained the entire provincial rights of "The Little Minister" from Dee Cee Tours, Ltd., and will send out a strong company in the early spring, together with the full production used by the Dee Cee Company on their recent tour. The booking of the tour is in the hands of Mr. Barry O'Brien.

Cora Goffin.

Making her stage début at quite an early age as a ballet dancer, Cora Goffin has enjoyed a most varied experience, having since played in Shakespeare, pantomime, revue, or, more recently, on the films. At present Miss Goffin is playing principal girl at the Grand Theatre, Leeds, under Mr. John Hart, which is her second season under this management.

"Fata Morgana" for Paris.

In the early spring A. Greville Collins will produce in Paris "Fata Morgana," with a Parisienne cast. The translation of the play is being made by Francois Marchmont, who is the son of M. Marchmont, the proprietor of the Folies Bergere.

"Patricia's" First Century.

"Patricia," at His Majesty's Theatre, had its first century on Tuesday evening.

"Pompadour" at Croydon.

The pantomime season having ended, after an unprecedented success with Mr. Bannister Howard's "Cinderella," the Grand Theatre, Croydon, this week resumes its normal activities, the current attraction being "Madame Pompadour," by the George Edwardes Daly Theatre Production, which had a most enthusiastic reception on Monday evening.

"The Vortex."

Mr. J. Bannister Howard has secured the entire rights for Great Britain and Ireland of "The Vortex," and has engaged Miss Kate Cutler to play Miss Lilian Braithwaite's part this spring. The tour will start at Easter, and will visit Brighton, Bournemouth, Portsmouth, Hammersmith, Wimbledon, Stratford and Blackpool. A long tour has also been booked for the autumn.

Shaw Repertoire at Chelsea.

Commencing on Monday, Feb. 2, Mr. Walter Payne has arranged with Mr. Charles Macdona to present, for a season of four weeks, some twelve of Mr. Bernard Shaw's most popular plays at the Chelsea Palace. The performances will be once nightly, and the prices of admission will be practically the same as that for the usual twice-nightly shows. The programme for the first week will be "Fanny's first Play" on Monday, Tuesday and Wednesday; "Pygmalion" on Thursday and Friday; and "Man and Superman" on Saturday matinée and evening.

"Fraud."

Monday, Feb. 9, will see the production of the new play, "Fraud," by Leonard Merrick and Michael Morton, at the new "Q" Theatre. Miss Dorothy Dix, Edmund Willard, and Gerald Ames are included in the company engaged.

"Carnival."

Mr. Matheson Lang will terminate the run of "The Wandering Jew" at the New Theatre after the evening performance next Thursday week. On the following Saturday evening Mr. Lang will revive H. C. M. Hardinge's play, "Carnival." Besides Mr. Lang in his original rôle of Silvio, the cast will include Miss Mary Glynne as Simonetta and Mr. Dennis Nielson-Terry.

A.A. Dance.

The Actors' Association will hold a Bohemian dance at Kensington Town Hall, High-street, Kensington, on Friday evening next. Dancing will take place from 8 to 2 a.m. Dress is optional, the price of the tickets 4s. These can be obtained at the Actors' Association, 79, St. Martin's-lane, W.C.2., at any time. The nearest station is the Metropolitan and District, High-street, Kensington, and 'buses pass the hall.

"Richard Lovelace."

Mr. Gerald Lawrence will produce his new play, which is intended for the West End in a few months' time, at the Devonshire Park Theatre, Eastbourne, on Monday. This will be "Richard Lovelace," by the late Laurence Irving, which has been extensively revised by Margaret Holloway. Following is the cast:—

Colonel Richard Lovelace — Mr. Gerald Lawrence
Colonel Martin Hawley — Mr. W. E. Holloway
Alderman Secheverell — Mr. Wilson Coleman
Mr. Porter — Mr. Geoffrey Chate
An Adjutant — Mr. Gerald Saffery
Lucy Secheverell — Miss Madge Compton
Mrs. Porter — Miss Emily Archer

The songs have been specially composed by Mr. Lawrence.

"The Springbok."

Following is the cast of "The Springbok," a modern farcical comedy of youth, in three acts, by Leslie Sparkes, which will be produced at the West Pier Theatre, Brighton, on Monday, Feb. 2:—

Anthony Dennant — Mr. Dennis Wyndham
Henry Sinclair — Mr. Frank Morrison
Sims — Mr. George Mitchell
Horace Tyte — Mr. Rule Pyott
Felix Carr — Mr. Leslie Sparkes
Mr. Dibley Dilnott — Mr. Victor Lusk
Mary — Miss Kathleen Kilfoyle
Rosie Dawn — Miss Nancy de Silva
Pearl La Vere — Miss Audrey Dale
Muriel Fortescue — Miss Dorothy Clifton

Fellowship of Players.

The fourth Shakespeare performance of this season by the Fellowship of Players will be "Henry IV.," Part II., on Sunday evening, February 8, at the Regent Theatre. A notable cast has been selected, prominent among whom are Edmund Willard, Robert Harris, Shayle Gardner, D. Hay Petrie, Alfred Clalk, Ethel Harper and Dorothy Green. The producer is L. E. Berman. Following the usual custom of the Fellowship, admission to the gallery will be free upon application by letter, accompanied by stamped addressed envelope, to the secretary, Fellowship of Players, 23, Gerrard-street, W.1.

Miss Violet Vanbrugh.

On Monday evening, Feb. 16, at the Prince of Wales Theatre, Birmingham, the Daniel Mayer Company will present a "No. 1" touring company, headed by Violet Vanbrugh, in Kenneth Barnes' "The Letter of the Law," and (at matinées only) "Jitta's Atonement," by George Bernard Shaw. Miss Vanbrugh will be supported in both plays by Nancy Price and Prudence Vanbrugh, also members of the original casts. It is hoped eventually to bring "Jitta's Atonement" to the West End.

Green Room "Rags" for the Public.

By joining the newly formed Green Room "Rags" Society (the hon. sec., at 46, Leicester-square, is prepared to furnish applicants with all particulars), members of the public will now be entitled to subscribe for all performances of the Green Room "Rags," which are held in aid of the Green Room Club's Benevolent Fund. The probable date of the next "Rag" is Sunday evening, Feb. 15.

Daily Matinées of "Alf's Button."

Mr. Martin Henry is resuming daily matinées of "Alf's Button" at the Prince's Theatre. The comedy reached its 50th performance on Saturday evening, when every member of the audience received a "lucky button" souvenir.

"The Fulness of Time."

The Catholic Play Society, whose production, "The Lord of Death," at the New Theatre last April, will be remembered, is presenting on the evenings of Feb. 4, 5, and 6, in the Church of St. Paul's, Covent Garden, a mystery play entitled "The Fulness of Time." The president of the Catholic Play Society is the Duke of Newcastle, and the director is the Rev. H. Kingsford, who is also the author of the play.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Frank Allen, Wednesday, Jan. 28.
Julia Opp, Wednesday, Jan. 28.
Irma Lorraine, Wednesday, Jan. 28.
J. Burton, Thursday, Jan. 29.
Seymour Hicks, Friday, Jan. 30.
Kate Flinn, Saturday, Jan. 31.
Vera Beringer, Sunday, Feb. 1.
Madame Clara Butt, Sunday, Feb. 1.
H. Miller, Sunday, Feb. 1.
Dorothy Langtrey, Monday, Feb. 2.
Nancy Price, Tuesday, Feb. 3.
Dorothy Bristow, Tuesday, Feb. 3.
Agnes Maude, Tuesday, Feb. 3.

THE ERA
BACK TO SATURDAY.

In response to the wishes of numerous readers, who recognise that a Journal serving their interest with
COMPLETE AND UP-TO-DATE NEWS OF THE ENTERTAINMENT WORLD
cannot be available before the week-end, the Proprietors of "THE ERA" have decided
TO ALTER THE SELLING DAY OF "THE ERA" TO SATURDAY, COMMENCING WITH THE ISSUE . . . . DATED FEBRUARY 14th. . . . .
Price as usual - - Threepence.

THE ERA
Offices: 35, WELLINGTON STREET, STRAND, W.C.2

"HOME AFFAIRS."

At the Everyman.

Comedy, in Three Acts, by Ladislas Fodor, in an English Version by Norman Macdermott. Presented at the Everyman Theatre on Tuesday, Jan. 20.

Justin — Frederick Moyes
Adolphe — Harold B. Meade
Brigitte — Clair Keep
Lionel d'Avencourt — Claude Rains
Susanne — Hilda Bayley
Jacques Morrell — Felix Aylmer
Duvert — Mervyn Johns
Poulin — Andrew Wight
Baron Martin — Harold B. Meade
Margot Latreux — Nadine March
Lucien Tirlemont — Lauderdale Maitland
Dechamps — George Merritt
Robert — Charles Thomas
Adrienne — Elizabeth Arkell
Vaubert — William Bradford

But for the programme, one could have staked the price of a Tube fare to Hampstead that this was a translation from the French. It is very like a score of plays that have crossed over from Paris and had—usually unsuccessful—productions in London. But Ladislas Fodor is a Hungarian and Mr. Norman Macdermott (who has translated the play very wittily into good, sound, workable English) is said to have discovered it in a Buda-Pesth theatre. Let's admit at once that the mid-European author has written a much better play than the average French comedy, which he has obviously taken as his model. At the same time he has not altogether succeeded in hitting the mark, and for the same reason that most French comedies fail here. He has treated a subject that called for farcical treatment a trifle too seriously. The play is full of amusing situations, but it does not hang together as a whole. There is left the impression that one is supposed to believe in these absurd politicians—which is, of course, impossible. Even French politics cannot be quite so light-hearted and inconsequent as this!

Anyhow, it may be taken as a Hungarian view of French politics, one in which a young member of Parliament is suddenly made the Prime Minister, for the reason that there is no one else convenient for the post at the moment. He has no policy, so his charming little country wife—to whom he has been married only a few hours—pictures her dream of true government, which includes a fireside, a couple of chairs and a cradle, and gives him the slogan of "Cradle, hearth and home," which sweeps the country. He becomes the idol of the hour. But the pretty wife is left at the fireside alone. The shy young bride who was so nervous on her wedding night now has to snatch a few minutes of his company at his room in the Ministry. So she forms her own plans to upset the Government, and allows the leader of the opposition to make love to her and then screams for help. In rush the Cabinet, and a stand-up fight between the Prime Minister and the Opposition Leader is only just averted by a delightful speech from the ex-Premier, who, with mock seriousness, asks, "What is a woman, compared with France?" The plans for a Coalition, therefore, go on, and the wife is so upset that honour has not been satisfied by bloodshed that she declares her intention of going home to father.

In the last act, however, it is discovered that her plan has worked after all. There has been a duel, and the Leader of the Opposition has been winged in the arm, and this has so upset the rest of the Cabinet that her husband's term of office as Premier has ceased. The happy young couple then settle down to "Home Affairs" on either side of the fire.

There is much that is diverting, and a little that is daring, in this latest Everyman production. The dialogue is always bright and witty, and some of the characterisation is very clever in a farcical way. The play was brightly acted, although sometimes it was felt that the players did not know quite what to make of their parts. Miss Hilda Bayley had the most difficult task as the wife, for the character is not clearly defined. This clever actress played the pretty, nervous little country wife delightfully in the first act, and hit off the self-possessed young schemer cleverly in the other two acts, but there was a gap between the two that had not been filled in by the author. Mr. Claude Rains acted the husband with great buoyancy and a fine light-hearted sense of humour that fitted the part, but undoubtedly the best thing in the play was Mr. Felix Aylmer's performance as the ex-Prime Minister. This bearded old politician, by turns eloquent and sentimental, was a rich and humorous piece of acting, a really clever piece of cynical characterisation. Mr. Lauderdale Maitland did well as the "bourgeois" Leader of the Opposition. There were some good performances in some of the smaller parts: Miss Nadine March, for instance, had a glorious five minutes as one of the young Prime Minister's forsaken mistresses, and a pair of amorous Government clerks were neatly sketched by Mr. Charles Thomas and Miss Elizabeth Arkell. A number of French politicians (who really looked their parts) were capitally differentiated in character by Mr. George Merritt, Mr. Mervyn Johns, Mr. Andrew Wright, and Mr. Harold B. Meade.

The play was produced by Mr. Norman Macdermott.

Miss Marie Tempest will preside at the O.P. Club on Sunday at 8 p.m. at the Hotel Cecil, when Mr. J. T. Grein will deliver an address on "The New World of the Theatre and the Old."

"BY THE WAY."

Jack Hulbert's Revue at the Apollo.

Mr. Jack Hulbert's new revue, "By the Way," was noticed in these columns a few weeks ago, when it was played at the Golders Green Hippodrome. It was a pleasure to see such a clever and amusing show again at the Apollo on Thursday last, when Mr. Hulbert and the whole of his company were given an enthusiastic reception. There is only one important new item—"A Fairy Faced the Dawn"—an over-long song and dance scena that started by being a burlesque of "The Dream," at Drury Lane, and then settled down into a very ordinary little ballet. The sketches are very original in idea and usually quite witty in the writing, and the music has a lilt and a charm much above the average. Nothing so pretty as Philip Graham and Ronald Jeans' song, "Nothing Ever Happens to Me" has been heard for a long time. It is delightfully sung by Mr. Hulbert and Miss Dorothy Hurst, and is introduced in a pleasant little setting. Miss Betty Chester has a fine vigorous number in "Spain," and this clever actress and Mr. Hulbert made a great hit in their amusing burlesque of "The Sisters."

But the best thing in the revue is the broadcast drama, "The Elopement," with Miss Cicely Courtneidge as the bored heroine and Mr. Hulbert as the Property Man. It is as funny as anything we have seen for months. "The Triumph," which was previously called "The Word," makes a witty use of the cross-word vogue, and starting quite dramatically, it has the merit of keeping the amusing climax as a surprise until the last word—which is, in fact, the missing word. The new title is an improvement, for "The Word" might give the game away. Mr. Hulbert and Miss Cicely Courtneidge give two of their perfect little sketches of lower middle-class life as Mr. and Mrs. Wassop in "Honeymoon Life" (by Harold Simpson). It is burlesque, of course, but the burlesque is based on a close observation of well-known types. The versatility of Mr. Hulbert and Miss Courtneidge is again strikingly demonstrated, for they are equally successful in the lightest and daintiest of light comedy as in the scene in which they appear together as two bright young sparks from Ascot, for instance.

Mr. Harold French acts gracefully in several of the scenes, and he and Miss Chester (dressed in heavy overcoats and sweaters) have a good duet in "Summer's Here." Mr. French and two clever young artists, Miss Celia Glynn and Miss Babs Valerie, appear delightfully in a song by Mr. Vivian Ellis and Mr. Graham John, called "Don't Tell Mother." Mr. Eddie Childs' dancing also deserves a special word of praise. His footwork is wonderful. Then there are such clever people as Miss April Harmon, Mr. Charles Courtneidge, Mr. A. Goodman, and Miss Winnie Mayern—all of whom give such entertaining support throughout the revue.

"By the Way" is a bright and cleverly devised show, played by a brilliant little company, consistently good from Mr. Hulbert and Miss Courtneidge down to the back row of the good-looking chorus. How good they all are is seen in the choral effort, in which most of the company appears and hit off perfectly the various types seen at a football match.

The book of the revue is by Mr. Ronald Jeans and Mr. Harold Simpson; the music is by Mr. Vivian Ellis, and the lyrics are the work of Mr. Graham John.

Dion Titheradge's Experiment.

At the Prince of Wales Theatre, on the afternoons of Monday, Tuesday, Wednesday and Friday, Feb. 9, 10, 11, and 13, Dion Titheradge will, by arrangement with André Charlot, present Djina Saari (from the Empire, Paris) in "The Rakshashi." Miss Saari will be supported by Pierre Moskalenko and a corps de ballet. The play is described as "an Indian-legend mime play, which combines with that of miming the arts of singing, dancing, and scenic designing."

It will form the nucleus of a "bill" which Mr. Titheradge is arranging with the object of testing the possibilities of a new class of revue, in which the producer will depart from the usual song-sketch-song-sketch method, and in which he will be able to stage a chorus capable of really good singing.

"THE THIEF."

At the Strand Theatre.

Richard Chelford .... Arthur Bourchier
Raymond Leyton ..... James Carew
Harry Leyton ..... Jack Hobbs
Mr. Prothero ..... Alick Chumley
Butler ..... Beckett Bould
Footman ..... Robert Young
Isabel Leyton .. Stella Patrick Campbell
Maurise Chelford ..... Kyrle Bellew

We doubt the wisdom of introducing wireless and crossword puzzles into Henry Bernstein's play. Such modernities only emphasise that "The Thief" has dated rather sadly; its cliches are of an older generation, and the big bedroom scene, in which Maurise tells her adoring husband that she stole the money seemed less striking than when the play was first produced. As an example of the older school of strong, ironbound construction, "The Thief" is still interesting enough, but any attempt to bring it up to date seems a mistake. The psychology is all too facile for the audience to be reminded too vividly that this is the year of grace, 1925. If it had been kept in period there is still a good deal to admire. Even if the dialogue is often stilted (as, for instance, Richard Chelford's eulogy of his friend in the first scene, and the "curtain" line of the second act), and the characterisation a trifle sketchy, the play moves well, and the situations are firm in a theatrical sense.

Saturday night's production at the Strand was notable for one or two fine performances. Mr. Arthur Bourchier, as the husband, has a part that suits him well, and his quiet tensity in the big scene was the more noticeable after the gay, light-hearted, débonair scenes in the first act. Mr. James Carew, too, was excellent as Raymond Leyton. It is a strong, forceful part, that calls for firm handling, and Mr. Carew never loosened his hold for a moment. Miss Kyrle Bellew was good, and she will be better when she realises more fully that Maurise is a "theatrical" part. On Saturday this clever actress was inclined to under-act, to essay a naturalness that was rather out of key with the play. Miss Stella Patrick Campbell had little to do as Mrs. Levton, but there was enough to make us realise once more her grace and charm on the stage. Mr. Jack Hobbs did exceedingly well as the love-sick youth, Harry, who is falsely accused, and Mr. Alick Chumley was completely master of his one situation as the detective in the first act.

"THE ASSIGNATION."

Dryden's Comedy Revived by the Phœnix.

In his dedication of "The Assignation, or Love in a Nunnery," Dryden says that the play "succeeded ill" when it was presented publicly in 1673. We are afraid that the play fared no better on Sunday and Monday last when produced by the Phœnix at the Aldwych, when it was realised that its neglect (except for two short revivals) for 250 years was not without cause. It is a very dull play. We could only summon up the faintest interest in the love of the two gallants for the pretty young sisters, Laura and Violetta, or the affair between Prince Frederick and that very arch lady, Lucretia—"designed to be a nun." It was all so listless, lacking either wit in situation or in the writing.

The best character is the foolish servant, Benito, with his foppish conceit and blundering interferences. This part was perfectly hit off by that clever actor, Mr. Melville Cooper, who gave much the best performance in the production. The rest of the cast struggled hard with their material, but were unable to create much interest in the play. Mr. Charles Carson did succeed in getting some light touches into the old Duke of Mantua, but neither Mr. Oliver Johnston nor Mr. Raymond Massey could make much of Aurelian and Camillo. Miss Dorothy Massingham was good as Lucretia, and Miss Eileen Beldon acted well as that saucy baggage, Hippolita. Of the two young sisters, Miss Vera Lennox was the better as Laura.

Mr. Charles Hodern, Mr. Douglas Ross, Miss Margaret Carter, Mr. Frederick Peisley, and Miss Olga Slade also worked hard to make something of some tedious parts.

Nigel Clarke.

Nigel Clarke, who has joined the Oxford Players, will on Monday next play the Rt. Hon. Denzil Trevenna, M.P., in the revival of "The Earth," by J. B. Fagan.

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FROM THE PROVINCES.

BIRMINGHAM.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Mus. D. and B. M., Mr. H. Rushworth.—The D'Oyly Carte Opera Co. began a three weeks' season on Monday with a Gilbert and Sullivan repertoire which includes "Ruddigore," "H.M.S. Pinafore," "Princess Ida," and "Patience," with, of course, the more regularly performed operas. "Iolanthe" was chosen for the opening, and was given a fine interpretation vocally, the picturesque chorus—richly-garbed peers and dainty cream and mauve fairies—singing with zest, and forming an agreeable feature of the evening. The Phyllis of Miss Winifred Lawson was a dainty and pleasing study, and Mr. Sydney Granville's Strephon was a cultured and delightful effort. Mr. Henry A. Lytton's Lord Chancellor seems to ripen, if that is possible; his judicial air was perfection. The Queen was undertaken by Miss Bertha Lewis, and was impressive in its way; while the Iolanthe of Miss Eileen Sharp was thoroughly appealing. Messrs. Darrell Fancourt, Sydney Pointer and Leo Sheffield were more than adequate as the other principals. The audience was warmly appreciative.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—Miss Ruby Kimberley and Mrs. Jack Tully present their popular Christmas pantomime "Cinderella," the book of which is by Mrs. F. G. Kimberley, and the music by Mr. Frank Chesney. It is a capital show, with a novel variant. Brightness and cleverness are features of the performance, in which Miss Gaby Joyce takes a charming part, and Mr. Charles Regan is most amusing. The Clown Decars, with an array of performing animals and birds, and Tomato, the trained donkey, give unbounded delight. Cinderella's crystal coach, with its four wee ponies, also command admiration. The Eight Empire Girls, the Six Walker Girls, and Pearl Velma contribute in no small measure to the lightness and colour of the production.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, junr.; Mus. D., Mr. Gilbert Smith.—Gracie Fields, after a long absence (being with "Mr. Tower of London"), delights her audience here with several fresh numbers. She sings with marked piquancy, and her burlesque of "What'll I Do?" is highly entertaining. Robb Wilton, whose humorous sketches are always worth seeing, again comes out with something interesting and amusing. His new sketch, in which he is assisted by Florence Palmer, is typical of his comedy methods. The Warsaw Brothers as musical comedians; George Hurd, the Australian juggler; Florence Yaymen, in a quite good comedy turn; and Marwin, in musical mirth and mystery, help to complete a varied bill, in which the Martinis and the Eight Moss Girls dance in a most pleasing manner.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Layton and Johnstone, the American duo, who give nigger ditties, are a gay, tuneful, and very likeable pair of vocalists. Their "It Ain't Gonna Rain No Mo'" was only one of their selections which deservedly captured the audience. May Sherrard appears as a comedienne in "Bigamy Liz," and showed herself capable of being original. Wilson Hallett is always interesting. His youthful impersonations are full of point, and his dialogue has the merit of being unexpected, and therefore effective. Freddy and his doll furnish a surprise act, entitled "After the Ball"—an amusing turn this; and Nina and Nora, the speciality artists, give a fine exhibition. One must not omit mention of the Breconia Singers, a harmonious band, who gave great pleasure; and the Martinis introduced fantastic measures, with the graceful Empire Girls in the ensemble.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—The musical comedy, "Archie," entered on its second week's stay on Monday, having proved highly successful. Mr. Norman Griffin, the popular comedian, who is a Cardiffian, is undoubtedly largely responsible for the success of the piece, his comedy work being exceptionally humorous. Miss Maidie Andrews has earned high laurels for her talented delineation, while Mr. Paddy Dupres and Mr. Henry Lytton, junr., have both been the recipients of hearty applause. The dancing specialities by Miss Mabel Holmes and Mr. Wallace Norman have been much admired.

EMPIRE.—A. M., Mr. C. T. Hutchison.—Musical comedy occupies the Empire boards this week, "Katinka" being presented by Messrs. Macdonald and Young. Miss Dorothy Dane appears in the title-rôle, the remainder of the company giving excellent support.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The Gaiety pantomime, "Cinderella," continues its successful run.

QUEEN'S THEATRE.—Ps., Messrs. P. Sayers and P. J. O'Malley.—The Second Edition of the Queen's pantomime, "Puss in Boots," is still a big draw.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—Mr. Wm. Boyle's comedy, "The Mineral Workers," followed by Mr. W. B. Yeats' "Cathleen Ni Houlihan," attracts full houses nightly.

OLYMPIA THEATRE.—Ps., Messrs. I. J. Bradlaw and R. Morrison.—The pantomime, "Mother Goose," is staged here with much success. Included in the cast are Nell Calvert (principal boy), Frank Dunlop (dame), Willie Cave, Eileen Lane, Wally Gilbert, Roy Kemp, Aida Booth, Alf Maynard, Nora Doran, Doris Burke, Harry Kirk, Paul Relph, and the "Red Stocking" Troupe of Dancers.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—The excellent vaudeville bill is headed by Nell Kenyon, the famous Scottish character comedian, in new Dances in Cameos, "The Village Blacksmith" and "McIntyre, the Bellman," assisted by Willie Black and J. O. Windsor. Another featured item is Gladys Groom and Fred Maxted, supported by the Ten Cecile Girls, in a clever cabaret show; and other interesting turns are Madge Grey, comedienne and child impersonator, assisted by Douglas Erskine; Edgar Beynon, protean pot-pourri artist, presenting an original "Vaudeville Review"; Fred Morris, baritone vocalist; Jewel and King, novelty quick change dancing act; Coquelli, in comedy and character; and The Three Karreys, phenomenal contortionists.

TIVOLI THEATRE.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Topping a good bill, The Irish Players present the one-act farcical comedy, "The Down Express," by J. Bernard MacCarthy, the cast including J. A. O'Rourke, Sidney J. Morgan, and Harry Hutchinson. In addition, we have Kit and Eddie O'Shea in versatile vaudeville tit-bits, Rene Dell in songs and stories, W. B. Roby, comedian, and The Two Rees, cannon-ball equilibrists.

GLASGOW.

THEATRE ROYAL.—M. Ds., Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Harry F. Ashton.—The Wylie-Tate pantomime, "Aladdin," continues to attract big houses at every performance. Nellie Wallace as the Widow Twankey is a rich study in humour, and the comedy work of Mark Lupino is also greatly appreciated. In the part of Aladdin, Jennie Hartley sings and acts charmingly, and has an accomplished partner in Blanche Tomlin. Abanazar is capitally played by Albert Darnley, as also is the Emperor by Hubert Carter, and clever work is done by the Bros. Du-For and Mania Dachenieva, dancer.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—The highly successful pantomime, "Tom, Tom, the Piper's Son," continues to draw large audiences here. Nor is the reason far to seek. Tommy Lorne as Tom is the drollest of fellows, and Ouida Macdermott is as dashing and handsome a principal boy as one could wish. A young comedian of particular promise, even when only acting as a foil to the fun of others, is Tommy Toms. Capital fun is also provided by the Houston Sisters.

METROPOLE.—L., B. F. Pictures and Variety Syndicate; M., Mr. William E. Rea.—The B. and T. Productions are presenting the clever revue, "Snappy of 1925," which has many excellent comedy scenes, good songs, and mirth-provoking situations. Gladys De Marr is most versatile, being equally good as male impersonator or in the comedy items. Bob Merry is to the fore in jest or song. Gertie Willow, May Alston, The Dainty Dinahs, Joe Melville, Terry Sims, George Stanley, and Jim Leon all give valuable assistance.

OLYMPIA.—M., Mr. Alex. J. Cassels; M. D., Mr. John Henderson.—The opening attraction here this week is the stirring film story, "Racing Luck," featuring Monty Banks, augmented by the latest Topical and other interesting pictures. The vaudeville items include: Loch and Lomond, comedy artists; Kitty Coleman, in character studies; and the Sid Smith comedy, "Galloping Ace," featuring Jack Hoxie, is the first item for the second part of the week.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; M. D., Mr. Henry Farmer. — That delightful super-revue, "The Barnstormers," is here for the week. A fine cast includes Jack Marrison, Daly Cooper and Mabel Lait, Ailsa Moorey, Bina Leopold, Marjorie Cooper, the St. Bernard Octette, and The Eight Devil-May-Cares.

ALHAMBRA, LTD.—M. Ds., Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley-Taylor; Mus. D., Mr. Arthur E. Godfrey.—"White Cargo" is on its first visit here. Mr. Frederick Victor, Mr. Robert Newton, and Mr. Stanley Cooke are well suited in the leading parts, and the half-caste, Tondeleyo, has an able exponent in Miss Ellen Pollock.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—After a remarkably successful season of D'Oyly Carte opera, we are having here this week the first visit to Liverpool of the new musical play, "Boodle," with Jack Buchanan foremost. On Monday evening a large audience accorded the work a very gratifying reception, its excellence in every way being fully appreciated. Jack Buchanan in the name-part, kept everybody in constant laughter; Miss June delighted with her impersonation of Daphne Drew, her dancing winning for her warm applause; Miss Veronica Brady provided excellent comedy; and among other principal supporters were Messrs. Sam Wilkinson (Baker), Harry Cole (Dixon), Miss Elsie Randolph (Clematis Drew), and Miss Ethel Stewart (Rosie).

SHAKESPEARE.—L. & M., Mr. W. W. Killy; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—The "Aladdin" pantomime continues its exceptionally successful run, crowded houses being the rule.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—On Monday evening the resident company here gave a most acceptable revival of Barrie's "Dear Brutus."

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Under the auspices of Mr. Gulliver, the new revue, "Happy Hours," was presented here on Monday evening in the presence of a delighted audience. The work contains plenty of comedy, and is gorgeously staged, some of the scenes being wonderfully beautiful. Foremost is Miss Shirley Kellogg, who had a hearty reception from her many admirers; while Mr. Clarkson Rose also came in for much recognition. Worthy supporters comprised George Thomas, Gordon Keith, Marjorie Lotinga, Dewey Gibeon, and Olivette.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—"Puss in Boots" pantomime is still drawing good audiences. The last three weeks are announced.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Here we are having another of Jazon and Montgomery's pantomimes, under the title of "Red Riding Hood." Miss Elfreda Blanche plays the heroine in neat style, and the wolf is cleverly impersonated by Raymond Hunt. Others in the cast include Lena Lune (Dame Trot), Nellie Le Breton (Bo-Peep), Winifred Hammond (Boy Blue), Wen Melbourne (Tommy Tucker), Howard Shaw (Baron), and Lowe and Boden (comedians).

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr Harry Walker.—Large audiences are appreciating Will de Lacy's smart pantomime, "Mother Hubbard," among the company being Amy Osborne, Phil Dooley, and the Vivian Glee Singers.

MANCHESTER.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. J. E. Beaumont.—"The King of the Golden Mountains" has proved a popular pantomime here, and has every appearance of keeping up the pace until the end of the run, which will not be for some weeks yet. Its lavish dressing and spectacular effects, its speciality dances, ballets and ensembles, are all a delight to the eye, while the freshness of the story and its fanciful details are delightfully novel and clear. Miss Daisy Wood, as the principal boy, acts and sings vivaciously, and Miss Dot Temple, as the Princess, is a charming figure; while a continuous stream of fun is supplied by Messrs. Marriott Edgar, Dick Evans, and Teddy Brogden. There is a plenitude of popular songs, and every member of the cast, not forgetting the Bouncing Dillons, and a brave array of well-trained children, assist heartily and well toward the success of the show.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Muriel George and Ernest Butcher's old folk-song numbers are proving very acceptable to audiences here; another big turn is provided by Tom Collins and company in "Buying a Pub."; other capital items in a good bill being May Henderson, the exuberant dusky comedy queen; Fred Sylvester and company, in novelty hand balancing; T. W. Barrett, the veteran comedian; Dunio and Gegna, speciality musicians; and the Stanley Twins and Mona, dancers.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—The Osborne Productions have their comic pantomime "Humpty Dumpty," successfully attracting big houses twice nightly here. Joyce Lyn very smartly fills the title-part, with Sara Olwen for *vis-a-vis*, while a considerable amount of humour is infused into the action by Goodall and Knox, as a couple of wicked warriors, and Walter Whittle as Sammy. Sidney Dench and Cissy Whitfield also play well as King Miseree and Dame Arabella; and among other interesting features are specialities by the Saronys, Eileen and Veronica, and the Six Gaertner Girls.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Players here are finding plenty of appreciation of their fine rendering of the dramatic and comedy situations in the play "When the Heart is Young," which is proving quite to the taste of good houses.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Messrs. Jazon and Montgomery's pantomime, "Blue Beard," which is filling the house here this week, is well up to the high standard associated with these popular producers. Elsie Denham as the principal boy, Selim, is the bright particular star of the cast, with whom Dorothy Derry plays nicely as Fatima; Rhys Thomas is notable as the Demon, with Rita Ray as a pleasing Fairy; and there is a great deal of picturesque and hilarious fun supplied by Bert Groves, Ernie Leslie, Crasey, Hicks, and Pass, and Jack Britton (Bluebeard). Scenery, dresses, and ensembles are all on a sumptuous scale.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Mr. Percy Broadhead, carrying on his big repertory scheme, inaugurated nearly twelve months ago, resumed drama here on Monday for a season, with a freshly formed additional company of selected players. Sydney Grundy's sentimental play, "A Bunch of Violets," is the attraction, and a better all-round performance could not be wished. A valuable asset to this company is the acquisition of Mr. Algernon J. Hicks, who lends personality and distinction to a studied and never over-stressed rendering of Sir Philip Marchant, a rôle he makes tensely real and appealing; while the acting of Miss Marie Paxton as Mrs. Murgatroyd and Mr. Edward E. Louis as Harker, both add weight and interest to the story, which is well supported by the able efforts of the other members of the cast.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—Douglas Murray's comedy, "The Man From Toronto," is a pleasant medium for the talents of the New Manchester Repertory Company established here.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall.—"Leap Year," with George Robey, Marie Blanche, and the Gertrude Hoffman Girls, in the cast, is still going strong here (sixth week).

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Haines.—"Our Liz," Tom Walls' big success, is here for a second and last week.

NOTTINGHAM.

THEATRE ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. C. Wyndham.—"Robin Hood" concludes its fifth and last week. Each successive matinée this season has created a record for the theatre, and last Saturday's heads the list to date. Next Christmas "Goody Two Shoes" will be the pantomime.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; A. M., Mr. Fred Poulter; R. M., Mr. C. Wyndham.—Variety holds the stage this week with Miss Ann Codee, a talented French comedienne, as the principal attraction. St. Juste and Higgins, in patter and song; Lena Brown, the eccentric comedienne; Paddy Saunders, comedian; Little Pippix, the eccentric clown; and Gus Fowler, the "watch" king, are others seen.

HIPPODROME.—P., Messrs. W. Sley and T. Edwardes; R. M., Mr. F. Dudman Bromwich.—Frank E. Franks is presenting his pantomime, "Cinderella," straight from its month's run at Newcastle. Lavishly mounted, the principal scenes include an illuminated fairy ballet and Cinderella's ride to the ball in her crystal coach. Frank E. Franks himself makes merry as the Baron's Page; Ivy Luck is a sweet Cinders; Nora Bancroft a dashing Prince; whilst the Franconian Singers are melodious in part songs.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—Mr Henry Edwards and Miss Chrissie White are appearing here in the three-act play "The Man Who Came Home," written by Henry Edwards and Edward Irwin. It is an interesting play, full of action, and deals with the adventures of a soldier of fortune, Denis Trevor, well played by Mr. Henry Edwards, with Miss Chrissie White as Mary Lattimer, supported by Misses Elsie Maynard, April Dawn, Messrs. Edward Irwin, Horace Custins, J. Oliver Twiss, John Oxford, Tom Ronald, and T. H. White.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. E. Merton-Pool.—Although in the full tide of success, the last two weeks of "Dick Whittington" are announced, on account of previous arrangements.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—Miss Florrie Forde's pantomime "Jack and Jill" is proving a big attraction here. The story runs through twelve magnificent scenes, the principal ones being The Palace of Gold, Jewel Valley, and Shoeland. Miss Forde as Peter Piper is very popular, and all her numbers are excellently rendered. As the leading comedian Mr. Reg. Bolton is responsible for much merriment; and other parts are well played by Babs McCulloch, Alice Ray, Elsie Don, Beatrice Everline, Aleta Turner, George Collins, F. Payne Palmer, and Stanford and Allen. Interesting items are supplied by the Six Sunbeams, Palladium Four, Six Moonbeams, and the Stylish Steppers.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mr. W. Bingley.—Mr. Albert De Courville presents his latest spectacular revue "Wonders," with its tuneful music, pretty dances and ensembles, and splendid mounting. The strong cast is headed by Jos. Alexandre, with Miss Ida May Chadwick as the charming leading lady, supported by Melena Calverley, Alice Waldie, Kitty Lee, Jack Latham, Harry Evans, George Spry, Eric Godley, and the "Wonder" Girls.

(*For other Provincial News see page* 18.)

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STUDENTS' "SHAMUS O'BRIEN"

At Royal College of Music.

The ups and downs of operas are a perpetual perplexity to the student of musical history. Here is "Shamus O'Brien," for instance, which Stanford wrote in 1886. Its life on the stage, to be sure, was not long, but while it lasted it was a merry one. And now it is all but forgotten. The fault, of course, is the book's. The subject is too local to begin with. Then, although some of the characters are well enough indicated, there is a difficulty in swallowing the simple trick by means of which Shamus so completely takes in the English captain. It is too simple by half, and the captain's "beautiful thick head" is a good deal too thick to be believed in—at any rate by his fellow-countrymen. Altogether, the Irish victory is too easy. And then there is that banshee. We know she cannot be wailing for Shamus; for to kill off a comic opera hero is simply "not done"; and to wail so long and so often for a villainous informer is, we feel, an instance of misplaced energy and a base attempt as well to harrow our feelings unnecessarily.

The music deserved a better fate. It is tuneful; it is fresh; and truly Irish in spirit, even in those parts which are not directly derived from Irish tunes. It must be delightful to play and to sing, and it certainly brought the best out of the orchestra and the performers on the stage at the Royal College of Music revival last week. These students of the opera classes gave a remarkably good performance. Nerves, among them, seem unknown; and all were able to bring credit upon themselves and upon their teachers, of whom the one most in prominence on this occasion was their producer, Mr. Cairns James. Mr. Dunstan Hart, though a little stiff in the heroic moments, was a manly Shamus, and his use of a musical baritone gave much pleasure. Mr. Albert Digney, with a bright, telling tenor, looked the part of a dashing officer well, and, like Mr. Trefor Jones as the informer, Mike Murphy showed a marked sense of the stage. Miss Josephine Ashley as the irresistible Kitty who lured the Captain from the strict path of duty, sang very prettily indeed. The most taxing task of all was Miss Winifred Burton's in the part of Shamus' wife, and it was not to be wondered at that she inclined to overstrain her fine voice in the outbursts of grief and despair. That apart, her singing was as capable as her acting. Mr. Arthur G. Rees' tones had a mellowness that suited well with the benignity of Father O'Flynn, and Mr. Philip Warde was a smart Sergeant Cox. Miss Mabel Ritchie impersonated the Banshee, and if the cry sounded more human than a banshee's might or should, it was perhaps hardly her fault. The voices of the chorus were bright, and their singing was expressive, and they had been well drilled in the matter of picturesque grouping. Mr. J. B. Gordon's scenery made charming settings: the lighting could hardly have been improved upon, and as for the peasants' dresses, Mrs. R. B. Gotch and the Ladies' Dress Committee may be congratulated unreservedly on the effect they made. Mr. Sydney P. Waddington is left to the last, but not because his merit is least, for much of the credit for the success of the performance goes to him as conductor.

"FROM BRAIN TO KEYBOARD."

Mr. Macdonald Smith's Lecture.

On Tuesday last week, at Æolian Hall, Mr. Macdonald Smith lectured on his system of training for pianists. What he had to tell was as convincing as it was interesting; those among his audience who entered as sceptics must have found themselves converts before the evening was over. As all now know who have had any experience of it at all, the "From Brain to Keyboard" system is, in fact, too firmly based upon scientific principles to be shaken. And so logical is its application, so certain and rapid are its results, that before many more years pass it must, one would think, inevitably be generally adopted, even by the most prejudiced supporters of the old, bad methods of year-in-and-year-out practice at the piano. The meaning of "full contraction" and what it does was a great part of Mr. Macdonald Smith's subject. He explained that the increased flow of blood brought about feeds nerves and muscles, making them fit to do their work rapidly and efficiently; turning them into eager and obedient servants of the mind. That the great practical value of his discovery of this principle is, that it gives to the average musical person the ability to play the piano with the least possible amount of actual practice. Drudgery, that nightmare of every would-be pianist, is, as he said, totally abolished. In the course of a discussion of the pianist's chief physical difficulties he gave practical illustrations showing that the perfect and permanent independent control of each muscle or set of muscles involved is so easily gained that it appears to "come of itself," as does also the ability to perform the "skip" of one or more octaves with the greatest rapidity and accuracy, or the playing of rapid arpeggio passages, or of a series of quick, detached chords.

An outline of the work composing the course of six postal lessons made it clear that the "full contraction" exercises take up only four minutes twice a day, and that half an hour daily at the piano, or even less—some pupils getting on well with only week-end practice—brings excellent results.

During the evening independent testimony of a confirmatory kind was offered by Mr. Thomas Fielden and Mr. Reginald Foort. Mr. Fielden, himself a teacher of the pianoforte and a well-known pianist, made the important point that the time and energy saved by the doing away of the technical grind is, as he finds with his own pupils, most advantageously devoted to the purely musical side of playing. Mr. Foort assisted the lecturer by playing certain illustrative solos, and his performances of studies and pieces by Paderewski, Chopin, and Rubinstein were eloquent testimony indeed, since, as he assured the audience, his keyboard practice during the last six months had had to go "by the board" owing to a multiplicity of occupations. The lecture, on its physiological side, was illustrated by a series of interesting lantern slides. In lighter vein were the humours of correspondence detailed by Mr. Macdonald Smith. One liked particularly the letter of the lady who wrote of her "good knowledge" of music, adding that "she knew the notes, but was slow at picking them out"; also that other from the man who, when asked about the strength of his "ring" finger, replied, briefly, "none worn."

MR. A. ROSENORN-LANNG.

A Swedish tenor, Mr. A. Rosenörn-Lannig, made a first appearance at a recital given by him (by kind invitation) at the residence of Lady Pretyman-Newman, 79, Eaton-square. The newcomer has a powerful voice, full and resonant, and the high tones are brilliant. He sings in what is known as the Italian style, with a good deal of passion and fervour, and as was to be expected, made a better impression in arias by Massenet, Gounod, and Meyerbeer than in the one by Gluck with which he opened his programme. His emotional warmth served him well in the "Improvviso di Andrea Chenier," from Giordano's opera, and the interpretation was an expressive one, although the singer rather overtaxed his vocal powers. He also sang songs by Grieg and others by English composers. His accompanist at the piano was Mme. Marion Farr.

MR. TOSCHA SEIDEL.

Giving the first of two recitals at Wigmore Hall, Mr. Toscha Seidel played a programme which included a Sonata of Tartini, a Concerto of Nardini (the one in E minor), and a Suité of Sinding, as well as groups containing Beethoven's Romance in F, the Francœur-Kreisler "Sicilienne et Rigaudon," and transcriptions from Schumann and Schubert. This young Russian violinist has a tone of quite remarkable beauty and the technique of a virtuoso. He is, however, much more than a mere virtuoso. Capacity for deep feeling was revealed by his playing, as well as an uncommon order of musical understanding of many different styles. His audience was large to begin with, and long before the end was roused to real enthusiasm. He had grown tired when he came to Sarasate's "Zapateado," or perhaps a little careless; but the blemishes in it did not damp his listeners' ardour. Mr. Percy Kahn was Mr. Seidel's very efficient accompanist at the pianoforte.

WIGMORE HALL.

Mr. Mark Raphael set himself a big task in singing the whole of Schubert's "Die Schöne Müllerin." In a sense one might almost call it an impossible one. It is like the playing of Juliet for an actress. The singer is past his youth when experience has brought him command of the necessary range of expression, and by that time has lost the power to feel youth's passionate engrossment in love dreams and longings. It is all very well to take a song here and there from the cycle, as many singers do, or to recite the Potion Scene. But to draw the whole of Juliet or the poet of Wilhelm Müller's poem is a different thing altogether. Mr. Raphael is young, and has much of a poet's capacity for exalted emotion, and it says a good deal for his present interpretative powers that he was able to hold his audience's attention from first to last. His voice is cultivated, and agreeable to listen to, and he has tones that touch the heart even if it is not yet given him to sound the whole gamut of expression. Mr. George Reeve's feat of playing the piano accompaniments from memory deserves recording as much as does the admirably sympathetic support he gave the singer.

MR. NORMAN STONE.

At Æolian Hall, Mr. Norman Stone sang many lovely old songs and some new English ones, as well as German lieder. He phrases like a musician and an artist. Another of his assets is a good legato: it is rare to hear Caccini's "Amarilli" or Caldara's "Come raggio di sol" so smoothly sung. He turns easily and successfully from one mood to another. "Das Verlassene Mägdlein" was as good a piece of interpretation as "Das Wandern." But his tone would be all the better for more richness of colour, and it was a mistake to draw attention to a limited range by singing "Er ist's." Mr. Stone and his fellow-members of the English Singers were heard in some of the madrigals and canzonets in the singing of which they excel. Mr. Douglas Durston's accompanying at the piano was most efficient.

AMATEUR ORCHESTRA.

The Amateur Orchestra of London still flies high the brave flag hoisted three years ago. At Kingsway Hall last week was played a programme as ambitious as any presented at the four previous concerts. After Sullivan's "In Memoriam" Overture (given as a tribute to the memory of Sir Frederick Bridge, Sir Charles Stanford, Webster Millar, and Alfred Gibson, vice-presidents of the Orchestra), it went on to Max Bruch's Violin Concerto (in G minor), the Love Scene from Berlioz' "Romeo and Juliet," the "Antar" Suite of Rimsky-Korsakoff, the Two Minuets and Finale from Mozart's Serenade in E flat for two oboes, two clarinets, two bassoons, and two horns (Messrs. R. Darwell, W. L. Graves, J. Rycroft, C. H. Boyd, E. Foreshew, C. Keysell, H. Knott, and F. Brennan), and ended on a lively note, with a Fandango of Nápravník. It is pleasant to be able to say that the performances showed a distinct advance on those of last year. Not only is the playing better controlled, but there was conveyed a sense of ease which sometimes was missing before, and which conduces as much to the comfort of listeners as to that of performers. The Orchestra's conductor, Mr. Wynn Reeves, finds his material more plastic; and that he was able to do pretty much as he liked with it was seen in the—generally—finished phrasing in the Berlioz, and in the steady building up of the climax to the overture. If once again a special word is given to wood-wind and brass, it is not that they now so much outshine the strings as at first, but because such excellence as theirs in amateur players in these sections is all too rare. The soloist in the Concerto was Mr. Wynn Reeves, who had no cause to be dissatisfied with the support given him by the players, or with the conducting of his able deputy, Mr. Ernest L. Jacobs.

FOR CINEMA MUSICIANS.

"Cinema Music as a Profession," is the title of a useful brochure issued by Film Music Studios, Westville, Babbacombe, Torquay, at 1s. Chapters discussing the position of the cinema musician from various standpoints, social as well as professional; the essentials and equipment necessary to success; the selection of music for typical programmes, and also for special films; the art of "fitting" pictures; and other kindred subjects, are dealt with in a practical manner by one who, evidently, has himself been "through the mill."

LEEDS AND OPERA.

Managerial Enterprise.

Since the British National Opera Company's last visit Leeds was put on the list of those towns strictly limited to one week of opera. The fortnight's run had resulted in a substantial loss, and it was felt by the directors that the same risk must not be run again. Henceforth Leeds was to be a second-best town. Bradford, on the other hand, and particularly Bradford's Alhambra, whose manager is Mr. Francis Laidler, holds the warmest of places in the company's regard, for every return visit of theirs brings full houses for a full two weeks, and it has even been debated whether a month's stay would not be practicable and profitable. The contrast presented by the two towns, otherwise pretty fairly matched, and both possessing civic pride and conscience, struck Mr. Laidler, who happens to be as much interested, theatrically, in the one place as in the other, since he is managing director also of the Leeds Theatre Royal. And he made up his mind to prove to Bradford and the rest of the world that what she could do in the matter of supporting a first-class opera company for a fortnight that Leeds could and should do also. There followed communications and interviews, and the outcome was a sporting offer on Mr. Laidler's part to run the company for a fortnight at the Theatre Royal plus a sufficient guarantee; which offer was accepted by the directors in the spirit in which it was made. So the two weeks beginning Nov. 16 next will see Leeds on her mettle. And may it come to pass for the sake of Leeds' credit—as well as for the sake of the enterprising manager and the B.N.O.C.—that the "house full" boards shall be out at every performance throughout the run. Part and parcel of the arrangement, by the way, is the stipulation that the list of operas presented is to be drawn up by mutual agreement at least two months ahead, to give time for an extensive publicity campaign.

ENGLISH COMPOSER'S SUCCESS.

Mr. Isidore de Lara's opera, "Messaline" has been revived at Bordeaux, where it again met with triumphant success. The "Grand Opéra," the finest theatre in France, was filled with an enthusiastic audience, who would not rest content until the composer had appeared repeatedly to acknowledge their applause. The Press was unanimous in praise of the work, the "Petite Gironde" speaking of its persistent success with the public, which the journal's critic attributes to its "essential qualities of emotion and vitality," and also to the composer's sense of the theatre. Nyza Bladel made a great impression in the title part, and Yche as the Gladiator and Tindel as Hares made up a remarkable trio of actors and singers.

B.N.O.C.

A trio of famous Australian sopranos will be found with the British National Opera Company when the spring tour opens at the Alhambra Theatre, Bradford, on Monday next. Miss Evelyn Scotney, who now joins the company for the first time, is a protége of Melba. Here in England she is known as yet only as a concert artist, but in America, where she made her début as Lucia in 1912 with the Boston Opera Company, her reputation as a star in coloratura parts is firmly established. Miss Scotney sang with Caruso the last time he appeared at the Metropolitan Opera House, in New York. The opera was "La Juive," and Miss Scotney was the Princess to the great tenor's Eleazar. Miss Florence Austral is to sing Elizabeth in "Tannhäuser," Brunhilde, and Aïda. The remaining member of this trio of sopranos is Miss Rosina Buckman, who deserted the opera stage over two years ago, and now happily returns in the rôles of Isolde and Leonora. When to these names are added those of Miss Gladys Ancrum, Miss Miriam Licette, Miss Sylvia Nelis, Miss Edna Thornton, Mr. Frank Mullings, Mr. Walter Hyde, Mr. Tudor Davies, Mr. Norman Allin, and Mr. Robert Radford, it will be seen that the B.N.O.C. is stronger in personnel than ever it was.

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WEDNESDAY, JANUARY 28, 1925.

ACTORS "FALLEN BY THE WAY."

THE annual appeal on behalf of the Actors' Benevolent Fund has gone forth once again, and the Committee are hoping that Actors' Saturday, which is next Saturday, will see a liberal response. Collection sheets have been forwarded to every theatre and touring company in the United Kingdom to be displayed in the Green Room or at the stage door. "The abnormal distress which at present exists in the ranks of the theatrical profession is seriously pressing upon the resources of the Fund," writes MR. C. I. COLTSON, who has served the A.B.F. so long and so worthily as secretary, "and the Committee desire me to beg for your kind assistance in making the Actors' Saturday Collection as large as possible."

Actors' Saturday Appeal.

Every actor and actress in work is asked to contribute to the collection which is now being made throughout the United Kingdom for the benefit of those in the dramatic profession who have "fallen by the way," and are in need of assistance. When it is stated that the sum of £6,898 has been paid in relief during the past year, it will be seen how acute is the prevailing distress, and every player of a part, from the highest to the lowest, should make a contribution to the Actors' Benevolent Fund a charge upon his income. It should be remembered that a subscription of 10s. annually carries with it a first claim upon the Fund for pecuniary help, and also confers upon the donor the right to recommend deserving applicants.

Since the year 1882, when it was established, the Actors' Benevolent Fund has gone on with its beneficent work of relieving the necessitous, and its administration is so perfect as to ensure that the relief granted shall go in the right direction and be given only to the deserving cases. With LADY WYNDHAM as President, its officers are representative of the cream of the profession, including SIR J. MARTIN-HARVEY, SIR GERALD DU MAURIER, MR. ARTHUR, BOURCHIER, MR. C. B. COCHRAN, MR. DENNIS EADIE, and MR. GEORGE GROSSMITH as Vice-Presidents, while the Executive Committee for 1925 includes such men as MR. CYRIL MAUDE, MR. ALLAN AYNESWORTH, MR. ROBERT COURTNEIDGE, MR. GEORGE GRAVES, and MR. EDMUND GWENN.

It is by no means anticipated that the Actors' Saturday Collection will provide for the year's working of the fund, which has another source of revenue, that of the annual dinner. The festival is fixed for March 8, at the Savoy Hotel, and the chair will be occupied by MR. FRANK CURZON. All the leading actors and actresses will grace the scene, both at the banquet and the dance which is to follow. Here is a chance for the public to come in. Last year, as stated in our report, VISCOUNTESS HELMSLEY, who declared she was just a "man in the street," said she had the profoundest admiration for actors and actresses and everyone connected with the profession. They were an unselfish and generous community, and it was up to others to put their hands in their pocket according to their means to help the Fund. That is the note we would impress upon the public in general. The subscription list at the dinner affords a means of helping a profession that is always assisting others, and that opportunity should not be neglected.

An Opportunity for the Public.

A generous lead is given by Royalty, and HER MAJESTY THE QUEEN, the PRINCE OF WALES, and the PRINCESS ROYAL are among the contributors. The result of last year's dinner amounted to nearly £3,000. MR. CURZON indulges the hope that this year that amount will be exceeded, and there is reason to believe that his optimism is justified. The revival of trade in all parts of the kingdom should give a stimulus to charitable impulse, and those who during the depressing times that we have passed through reduced their philanthropic offerings by one-half and even more, will, it is hoped, be inclined to restore them to their former level. It is a sad, but incontrovertible fact, that actors who have put an appreciable number of years into their profession are seldom available for any other kind of business, and it is astonishing to find how many capable men at the present time are striving to eke out an existence by acting as supernumeraries.

The rank and file of the profession should determine that the reproach that has more than once been levelled at them that they do not support their charity, should no longer be possible. Names of actors who are not prominent in their calling are conspicuous by their absence in the published lists, although the amounts acknowledged include sums under ten shillings. Will they not rally to the benefit of an organisation with which their interests are so closely associated?

AN AMBITION REALISED.

By IRENE SHAMROCK.

This is my first pantomime. I am almost ashamed to say it, because I now realise what good fun I have missed.

On the other hand, I am naturally pleased that Messrs. Melville have chosen me to play so important a part in the Lyceum production.

I have had many offers to play in pantomime, but somehow or other I have always stuck to revue. Since 1914 I have played in 15 revues. Suddenly I decided to come into variety in order to get a little rest, and a change. And then the part in the Lyceum pantomime was offered to me, and I took it.

I was always being tied up in revue, and really I should now have been playing in Mr. Harry Day's "Ideas" had not Mr. Day released me to go into variety for a while.

Revue work helps considerably one who wants to go into pantomime, for the atmosphere is almost the same. I have had an ambition for years to play in pantomime, and I think that some day I shall be able to play "Aladdin."

[Photo, Debson.

I am, of course, very happy in my part as principal boy in "The Forty Thieves." I like being principal boy. Why? Because I am too boisterous to be principal girl. The principal girl should be dainty, light and handsome. I have so much energy on the stage that I should suddenly have gone crazy had I been dressed in girl's clothes. It is a nice change for a woman to play the part of a man. Always to be dressed in woman's clothes on and off the stage is not my fancy. It is quite enough for me to be a woman when off the stage!

Besides, does not a principal boy entrance the girls of his audience by his courage and chivalry? And receive the highest approbation of the boys and the men for the manner in which he woos and wins!

Then again, a pantomime is produced round a fairy story, and the story is told from the first scene to the last, and it is easily followed by the little ones as by their parents. Pantomime is a spectacle.

I do not agree with those who say that pantomimes are gradually dying. There is as great a demand for them to-day as ever there was. The children of to-day are no different from the children of the past in their fondness for pantomimes. That is why they will never die. They will always live, so long as the youngsters enjoy them.

That is why I like my part in "The Forty Thieves." Incidentally, this was my first Christmas at home for four years.

THE DRAMA IN AMERICA.

"Mrs. Partridge Presents"—"Is Zat So?"—"Jack in the Pulpit"—More New Theatres—Radio and the Managers.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Jan. 10.—"Mrs. Partridge Presents," a play in three acts, by Mary Kennedy and Ruth Hawthorne, has just been produced by Guthrie McClintic at the Belmont Theatre, and has had a very favourable reception. We have had a number of plays in which elderly persons seemed out of sympathy with the younger generation, but in this case the situation is different. Mrs. Partridge, one of those firm, managing mothers who just live for their children, is a determined exponent of "freedom for the individual." Her own youth was hard, and she is resolved that her children shall lack nothing. Before her marriage she had dreamed of being a great actress, who would have the world at her feet. Her ambition, however, was never realised, and now she desires for her children the opportunities which were denied her. She works and schemes to make her daughter a great actress and her son a great painter, but in the end it appears that her children's ideas on this subject have been quite different. The daughter's chief ambition is to marry a farmer, and the son plans to become an engineer. They humour their mother, but firmly go their respective ways, and Mrs. Partridge has to bow to the inevitable, although to the very last she thinks her children are the losers. Blanche Bates appears as the mother, Maisie Partridge, and presents a deeply interesting and life-like character study. Sylvia Field plays the daughter prettily, and Edward Emery, jun., does very well as the son. Ruth Gordon delineates a feather-brained friend of the daughter quite cleverly.

"Is Zat So?"

This amusing comedy is now on view at the Thirty-ninth-street Theatre, and is likely to stay there for some time. It is all about a light-weight boxer named "Chick" Cowan and his manager, "Hap" Hurley, who have mirth-provoking experiences as servants in a Fifth-avenue residence. The authors of the play are James Gleason and Richard Taber. The fighter is played by Robert Armstrong and his manager by Mr. Gleason. From this "hard-boiled" pair issues a stream of characteristic repartee, in which the English language is cruelly murdered, the manager's favourite retort being "Is zat so?" Before the play ends a villain has been foiled and "Chick" has won the light-weight championship of the world. The two are rescued when they are down and out by a dissipated New Yorker, who takes them into his home as servants. They promptly fall in love with two young women employed in the house. In the meantime the fighter continues to train for future bouts, and a realistic "society" fight is staged in the second act. Then there is a liberal infusion of romance, with two awkward proposals of marriage, followed by lovers' quarrels and reconciliations just before the final curtain. James Gleason is a comic figure as "Hap" Hurley, and plays the part with no little skill. Robert Armstrong as the boxer is a good foil for Gleason, and makes a distinct hit. Other parts are well acted by Victor Morley, Jo Wallace, Marjorie Crossland, and Tom Brown. The play is presented by Earle Booth.

"Jack in the Pulpit."

In the prologue of this comedy by Gordon Morris that occupies the stage of the Princess Theatre there are four crooks whose conference is interrupted by the arrival of a lawyer, who tells the one named Jack Faber that an aunt has left him a million on condition that he resume his theological studies and become the rector of the church at his birthplace. Influenced partly by the memory of a girl there that he has loved, Faber accepts the terms of the will, and the next scene shows him being welcomed by the committee, the girl being present. Faber has brought his three cronies with him, and while he puts new life into the church the others do the same with the town at large. There are complications before the quartet reform and take their places as worthy members of the community, but the end is never in doubt. In the last act they are all behaving themselves, and three of them are about to marry. The fourth, an older man who quotes scripture freely, acts as valet to the clergyman. The membership of the church grows, and a newspaper publishes an article on the subject with Faber's photograph. The picture leads to the scene of the reformation a detective, who is about to arrest Faber, but is influenced by the young man's sincerity to relent. As the curtain falls the church organ plays "Onward, Christian Soldiers," and Faber goes forth to preach his Sunday sermon. Robert Ames, who with Elwood Bostwick, produced the play, appears as Jack Faber, and Marion Coakley plays Doris Granger, the girl whose influence saves him. Elmer Grandin has the rôle of Pop Deady, a sanctimonious old sinner given to biblical quotations.

Florenz Ziegfeld, in association with William Randolph Hearst and Arthur Brisbane, will build two theatres at the junction of Sixth-avenue and Fifty-fourth-street, naming one the Ziegfeld and the other the Billie Burke. Both theatres are to be completed within a year.

Theatrical managers asserted that the patronage of nearly every theatre in New York was affected by the recent first appearance of important singers as radio broadcasters. William A. Brady said:—

"Radio constitutes the greatest menace that the theatre has ever faced, and so far as I know the theatre is doing absolutely nothing about it.

"I am seated now in a room with a group of people, and we are enjoying, free of charge, a musical programme over the radio that I can only describe as gorgeous. Why in the world should we go to the theatre and pay money? Why should anyone be foolish enough to go to the theatre in these circumstances? The trouble is not with the people who sit home and hear McCormack and Bori sing; the fault is entirely with the men who control the theatre."

Frank Gillmore, executive secretary

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(Continued from preceding column.)

of the Actors' Equity Association, agreed with Mr. Brady that the theatre is facing a crisis.

"The Equity," said Mr. Gillmore, "is unfortunately limited in any action that it might take. It is distinctly the sense of our council that radio is a terrible menace to the actor, but the actors' time and talents belong to the managers, and it is from them that any real action must come. We have done our best by passing a resolution providing that if a radio microphone is placed in the theatre footlights for the purpose of broadcasting the performance, the manager shall then be charged by the actor for an extra performance."

John Golden disagrees with those managers who see in the radio a great evil to the theatre. He declared if one is looking for distractions which keep people away from the theatre he must include with the radio petting parties, cross-word puzzles, rain, snow and the hired girl's night out.

"My publicity department already has been instructed to devise means of reaching the great theatre public over the air," Mr. Golden said. "Instead of taking the attitude that the radio is a menace, theatrical interests should consider it in its true light—a potential means of exploiting their plays before immense audiences. Accordingly, the reviewers of the New York stations will be on the first-night list for all my future openings."

THE PLAY IN PARIS.

House of Moliere Resignations and Nominations—Macdona British Players Hustling—Villon Impersonated at the Odeon—Sex Problem at the Arts.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Following a heated controversy in the daily press, when it became known early in the week that the Minister of Fine Arts, controlling the Comedie Française on behalf of the Government, had suggested to M. Silvain and Mme. Segond-Weber, the doyens of the House of Moliere, that they should resign, the news was issued on Thursday that the two eldest societaires had decided to sign their resignations. Silvain quits the theatre he has served for 48 years at the end of this year, at the age of 75, while Mme. Weber goes after 25 years' service at the end of 1926. This is the compromise apparently reached between the Ministry, the management of the Comedie Française, and the artists interested. They will possibly be made honorary societaires. The name of Mme. Cecile Sorel is now mentioned as the next to go, but this lady is reported to have a strong political backing, and no official reference has been made to her position. The Minister of Fine Arts has nominated Maurice Esconde and Mme. Colonna-Romano for the degree of *societaires* (members sharing in the annual profits). On the other hand, Mlle. Falconetti, the young actress, who joined the company last summer, voluntarily handed in her resignation, which was accepted.

Comedie Francaise Receipts.

Business last year at the House of Moliere, although some people considered the company required rejuvenating, was particularly good, and made a record for itself. The gross receipts reached 6,196,924 frs. compared with 5,743,317 in 1923. There were 496 performances given on the Comedie Française stage during the twelve months, and the company played 77 times in the provinces.

M. Rouché Remains at Opera.

The Government authorities have renewed the concession for seven years of M. Jacques Rouché as director of the National Academy of Music, so that he remains in charge until 1933. The original concession expires on Feb. 16, 1926, but it appears that the action of the Government owning the Opera, in renewing this concession two years before it expires, is legal. M. Rouché, who is also at the head of a big perfumery concern, has overcome many difficulties in the past, both financial and artistic, and it would be hard to find a more suitable successor.

The Macdona Players.

The British company at the Theatre Femina, appearing daily in G. Bernard Shaw repertoire, has met with a flattering reception during the past three weeks, and the Macdona Players will close the month next Sunday under satisfactory conditions. They are giving "Pygmalion" again to-day, and at Sunday's matinée "Mrs. Warren's Profession," returning in the evening to London, where they are due to appear on Monday night, Feb. 2. Mac is certainly a hustler.

"L'Eternelle Chanson."

We have another production at the Odeon, but again it is not a remarkable one. "L'Eternelle Chanson," a three-act piece by Henry Chaumet (a former politician), tells of a provincial damsel, ill-assorted in marriage, who meets a companion of her girlhood. She has a platonic intrigue with a naval officer, unknown to her brute of a husband, which ignites the jealous ire of her earlier flirt. However, the wife eschews both to follow her lawful mate to the colonies. Several years after they all meet at Bordeaux, and are all mutually reconciled. The comedy has merits, while being the "same old song" as the title indicates, but the manner in which it is handled is not one of the foremost. There is an interesting curtain raiser, a one-act play by Emile Guerinon and José Germain, dealing with an episode in the chequered career of "Francois Villon," poet and thief of the middle ages. But this troubadour will remain a legendary figure in spite of historical proofs of his crimes, which Robert Louis Stevenson recognised. The brief story of Francois Villon at the Odeon depicts the unmitigated scoundrel (who could get himself out of prison by writing such wonderful poetry) in glowing, romantic terms. He courts the fair servant Margot, and respects her innocence. It is an excuse for the introduction of ballads and music of the fifteenth century.

"La Beauté du Diable."

This is an excellent three-act comedy by Jacques Deval, and the new Theatre de la Madeleine has at last a vehicle which should prove a certain success. The subject is not exactly fresh, but it is well treated by young Deval. Hard times have prompted a widow to let a room to Roger, a modern Don Juan. The daughter of the landlady falls in love with the handsome fellow. Pure as a lily, she does not hesitate to accept an invitation to his room one night, forgetful of another youth to whom she is engaged. But Roger, for perhaps the first time, feels quite a different sentiment towards this chaste creature, and sends her back to her mother unsullied, next day proposing a more honourable union. There is a scene in which a doting husband appeals to Roger to spare his wife, and this pleased the local critics. Roger Gaillard, recently from the Comedie Française, fills the part of his namesake. Alcover (likewise formerly with the House of Molière, and husband of the newly proposed *societaire*, Mme. Colonna Romano) is at home in the Madeleine cast, with Roger Fernay, Marguerite Valmond, Juliette Depresle, Marie Laure.

"Natchalo."

This piece by André Salmon and René Saunier, seen at the Arts during the 1922 season, has been revived at the Mathurins, and is accompanied by a short farce, "Un coup d'Épée dans l'eau," by Marcel Deroissic and Jean Berty. "Natchalo" (The Commencement) is in three acts and a prologue, well played by Pierre Renoir, Harry Krimer, Michel Simon, Eve Francis, Marie L. Iribe, etc. The plot deals with the early Russian revolution, after the Kerensky period, and is more realistic to-day than when first produced, because we know more of the conditions of that country. Daicha, former mistress of a member of the Imperial Family, is connected with the *tcheka*, directed by Korosine, formerly a Court painter, but secretly a revolutionist since his youth. He helped to overthrow the Tzarist party, and is now well in with the Bolshevics. A French officer, living in Moscow, is under suspicion as a spy. Daicha is commissioned to watch him; she falls in love, and tries to save the man from his enemies, but he is given away by his own son. Eve Francis as the Russian beauty renewed her success.

"Miarka."

This musical drama, poem by Jean Richepin, music by Alexandre Georges, has been resuscitated at the Opera, after being launched by L. Mercanton as a moving picture, with Mme. Rejane in the part of the gipsy queen. "Miarka" was produced here at the Opera Comique in 1906, then having five short acts. It has now been condensed into two acts with a prologue, conducted by Henri Busser, with Yvonne Gall in the title rôle.

"Tota Mulier."

P. J. Dublin is a newcomer, and his three-act literary essay on a woman's claim to be loved was received at the Theatre des Arts by the critics on Thursday in a somewhat luke-warm fashion. The same painful subject has been previously treated by a Yiddish author. A soldier, after the war, returns home crippled for life. He is willing to grant his wife all the freedom she desires, knowing his condition, even to shutting his eyes to her taking a lover. But the woman remembers the past, retains her deep affection for the man who loved her so deeply, and tries to remain faithful to her marriage vows. She does so, as a matter of fact, but becoming neurasthenic, she commits suicide rather than betray her husband. Dublin has not adequately drawn his dramatic characters, although he ably did with the delicate question. Delaitre, Blancart, Jean d'Yd, Billard and Mme. Maxe prove their ability in "Tota Mulier," which has scope for a powerful drama.

"Solomé, vierge folle."

Jumping from the sublime to the grotesque, we have a three-act operetta by P. Chambard, music by Fernand Raphael, at the Moulin Bleu. The author of the book has painted Herod's daughter smitten with Colombo, a ballroom dancer of that epoch, for which reason she is branded as mad, and imprisoned in the Vesta temple, while her lover is condemned to be executed. But love laughs at locksmiths, and Colombo evades the centurion guarding him. He joins Salomé, being hidden under the veil of a vestal. Herod traces him, and on the intercession of Herodiade spares his life, while depriving him of his manhood. Luce Darlys portrays the name part with ability, Jacques Derives being Herod, and Georges Barcy the dancer Colombo.

THE VARIETY WORLD.

Royal Performance at Alhambra—Generous Donation from America—Variety Invalids—Manchester Wolves.

Royal Performance at Alhambra.

In deference to the wishes of His Majesty the King, there will be no elaborate decorative scheme at the Command Performance at the Alhambra on Feb. 12. Floral decorations will be restricted to the Royal boxes. This will be Harry Tate's third appearance at a Royal music hall performance. He was in the "Variety Garden Party" number at the Palace Theatre Command in 1912, and he played in his sketch "Selling a Motor-car" at the Coliseum Command in 1919. It will be Milton Hayes' second experience, the first being at the Hippodrome Command in 1921; also Mr. Will Fyffe's and Miss Ethel Hook's second appearance. Miss Hook played Britannia in the Pageant and sang the National Anthem at the Coliseum Command Performance in 1919. G. H. Elliott, Will Hay, George Hurd, Jackson's Twelve English Dancers, Nervo and Knox, Talbot O'Farrell and Mr. and Miss Tree are all making their Command debut.

The entire proceeds will be devoted to the Variety Artists' Benevolent Fund and Institution, Sir Oswald Stoll meeting all the expenses.

It is the ambition of the Alhambra management to bring the total receipts to £5,000, and donations will be welcomed at the theatre. A point prospective visitors should bear in mind is that the show is *not* a matinée performance, but an evening one—from 8.15 to 10.45.

Generous Donation from America.

One thousand dollars have been cabled by Mr. E. F. Albee, head of the Keith Circuit, for the Variety Artists' Benevolent Fund. The donation is made in connection with the forthcoming Royal Command Performance at the Alhambra. Mr. Albee states in his cablegram that as much as £100,000 is raised every year in the States for the aged and infirm members of the profession.

Manchester Wolves.

At the annual general meeting on Tuesday, 20th inst., of the above order, the sum of £56 12s. 5d. (collections from Oct. 1, to Dec. 31, 1924), was allocated as follows:—

Theatrical charities: — Variety Artists' Benevolent Fund and Ins., £15; Music Hall Ladies' Guild, £5; Catholic Stage Guild, £3 3s.; Actors' Stage Union, £3 3s.; Actors' Benevolent Fund, £2.

Local charities:—Manchester Royal Infirmary, £15; Rusholme Poor Children's Christmas Dinner Fund, £1 6s. 5d.; White Heather Fund, £2; Cinderella Fund, £2; Ancoats Hospital, £2; Crippled Children's Fund, £2; St. Mary's Hospital, £2; Christy's Hospital for Cancer, £2.

Mr. Frank Allen.

We are glad to hear that there is a great improvement in the condition of Mr Frank Allen, who is in a West-End nursing home, suffering from pneumonia. The crisis was passed on Friday. Mrs. Allen asks us to thank the many friends who have made inquiries. Mr. Allen will attain his 74th birthday to-day (Wednesday).

Mr. Fred Terriss.

Friends of Mr Fred Terriss, the producer of the "Robin Hood" pantomime at the Theatre Royal, Nottingham, will be sorry to learn that he is suffering from pneumonia, and is being cared for at Nottingham General Hospital.

George Carney.

For the past fifteen months George Carney has been playing the principal part in "The Honeymoon Girl," and although offers have been made for other shows at the conclusion of his present engagement, George has decided to revert to his single act from April onwards.

Cecil Collins.

His many friends will be pleased to hear of the return to duties of Cecil Collins, of Moss' Empires Booking Committee, after a severe illness lasting seven weeks.

Victoria Palace.

The matinées of "The Windmill Man" at the Victoria Palace having terminated, the Monday rehearsals for the variety programme have reverted back to the usual time, and will now commence at 11.30.

Julian Rose.

By last mail Fred Duprez received the sad news from Julian Rose that his baby son had died in New York from bronchial pneumonia on the 8th inst. Two days later the nurse, Miss Ccombs—who appeared to be in perfect health—also died. It may be remembered that Julian's son "arrived" on board the s.s. Mooltan about this time last year—Jan 25th, to be exact—en route to Australia, and was christened Melbourne Nathaniel Rose. Numerous friends here will join us in expressing the deepest sympathy with Mr. and Mrs. Rose in their sad bereavement.

Fayre Four Sisters.

The Fayre Four Sisters conclude a very successful month at the Apollo Theatre, Vienna, and open on Feb. 1 at the Hansa Theatre, Hamburg.

Brothers Webb.

Those world renowned musical clowns the Brothers Webb are finishing a two months' engagement with the Circus Hagenbeck's company, and are now starting a tour through Italy, opening Feb. 6 a re-engagement at the Variété Maffei, Torino.

New Revue.

Norman Lee has engaged Fred Miller to appear in a new revue, which will commence its tour on the L.T.V. Halls in February.

George Jackley.

George Jackley has been engaged to appear in a new Norman Lee revue, which will commence its tour at the Grand, Clapham Junction, on April 6.

Norman Lee Productions.

In addition to George Jackley and Fred Miller, contracts have been signed with Geo. Carney and Billy Danvers to appear in new Norman Lee shows, commencing in July.

Victoria Monks.

The return of Victoria Monks to the scene of her former triumphs, the South London Palace, was responsible for much enthusiasm at this house on Monday night, when the popular favourite was in excellent form and gave three of her best-known successes.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 4 death levies are now due on the 1925 book. Red stamps 4.

The Martinis.

The Martinis beat all records for business at the Palace, Cork, on Jan. 12, and have been especially engaged by Moss' Empires for a four weeks' season at the Grand and Empire, Birmingham. They are due to return to Paris in April.

Reg. Bolton's Next.

For presentation in March, Reg. Bolton is busily engaged upon a new production, "Ding-Dong," a revusical novelty in sixteen scenes of speed, sparkle and spice, for which the book has been written by Mackenzie Lee. Reg. will, of course, play the chief comedy part, and will be supported by Susie Belmore, Vera Vere, and Dorothy Belmore.

"Lucky 13."

Opening to wonderful business at the Bedford on Monday night, "Lucky 13," with "Pimple" in many parts, was keenly enjoyed. Next week Renele Fre—daughter of Albert—joins the show.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank his Grace the Duke of Newcastle for his patronage and donation of £5 towards the Guild matinée; the Manchester Wolves, per Paul Hall, Esq., for a donation of £5; Mrs. Hilton Philipson, £3 3s. donation, per Miss Lottie Albert; Miss Florence Dwyer, for a collection of £1 3s., from the "Paradise Alley" Co., and Mrs. Jack Lane for one of 11s.

The following amounts have been collected from the various Syndicate halls: Metropolitan, £12 14s. 2d.; Chelsea Palace, £11 12s. 3d.; East Ham Palace, £9 9s. 7d.; Empress, Brixton, £9 6s. 11d.; Walthamstow Palace, £6 3s. 3d.; South London Palace, £3 11s. The committee wish to thank the managers of the various halls for their helpfulness in the matter, and also the following artists for their kindness: Mr. Archie Pitt, Mr. Ben Osborne, Miss Binnie Lura, and Miss Carmen.

Harry Emeric.

Concluding his season in pantomime last week at Portsmouth, Harry Emeric resumed his part as principal comedian in "Carte Blanche" at Woolwich on Monday. This show has been touring for the past twelve months, and is booked for another long run.

Fred Duprez.

Acting on the advice of his medical adviser, Fred Duprez has decided to take a prolonged holiday, and is arranging to sail for America towards the end of next month. "Mr. Manhattan" will be withdrawn after playing Southampton next week. Fred will also relinquish his interest in the agency business, which will in future be carried on solely by his associate, Harry Kaufman.

Roy Cowl and Mollie Mackay.

At the Metropolitan this week Roy Cowl and Mollie Mackay are to be seen playing principal parts in "The Loom," which was produced by Mr. Ernie Lotinga a few weeks ago in the provinces with wonderful success.

M.H.A.R.A.

The 89th meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, when the following members were present:—Messrs. George D'Albert (chairman of the committee), who presided, Henry Bekker, Cecil Morley, Alf Herald, and Harry Marlow (hon. trustee). The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statements for the last two weeks, which were passed as read. Two cheques were ordered to be drawn, and the meeting terminated.

Nixon Grey.

Still topping bills around the provinces—last week at St. Helens and this week at Chester—Nixon Grey is scoring all along the line. Returning to the Moss tour at Birmingham next week, Nixon is due to return to town in March at Stratford, with Finsbury Park to follow, when he will feature his latest success, "The Lips That Touch Kippers Shall Never Touch Mine," which is being published by Francis and Day.

Laurance Glen.

A welcome contribution to the bill at Wood Green this week is the novel and entertaining ventriloquial act presented by Laurance Glen and "Steve," which fully deserved the hearty reception accorded.

Jackson Owen at Poplar.

At the Queen's, Poplar, on Monday night, "Episodes of 1925" opened to fine business, and the show went over in great style and was keenly enjoyed. Jackson Owen, in charge of the comedy side, scored heavily, and is ably supported by Cora Griffiths, Stan Stewart, Cranleigh Andrews, and Doris Chappell. "Episodes," judging by Monday night, should have a capacity week.

Elsie Denham.

Miss Elsie Denham concludes at Manchester on Saturday next, a successful engagement as principal boy in Messrs. Jazon and Montgomery's pantomime, "Blue Beard." Miss Denham's outstanding song hits were "Sure as You're Born" and "I Wonder What's Become of Sally?" the latter number having stopped the programme on several occasions.

Billy Doust.

Concluding a long run with "Cabaret Nights" recently, Billy Doust opened last week in "Rent Free" at Woolwich, and is this week at the Empire, York.

W. S. Percy.

Playing the principal part in "Katinka," W. S. Percy is proving a popular favourite around the Moss' tour, and last week at the Empire, Nottingham, the show played to excellent business.

Ernie Mayne Indisposed.

There was much disappointment at Balham Hippodrome (where "A Working Girl" is being played), on Monday, when bills outside the hall intimated that Ernie Mayne would be unable to appear owing to indisposition. During the first scene, Mr. Norman Lee explained from the stage that Mr. Mayne had influenza, but hoped to appear later in the week. Mr. Harry Bickley, at very short notice, undertook Mr. Mayne's part, with great success, and additional attractions were provided by George Mozart in the first scene, and Ethel Levey in the last scene, both "stars" being loudly applauded.

"Nelly Dean" at Camberwell.

Tremendous business is being done at the Camberwell Palace this week, where the attraction is the musical romance entitled "Nelly Dean." Miss Gertie Gitana is a great favourite, and her final speech of thanks for the warmth of her reception showed how much she appreciated it. Mr. Joseph Ellis, the popular manager of this well-known Gulliver house, is being inundated with bookings.

THE ERA

BACK TO SATURDAY.

In response to the wishes of numerous readers, who recognise that a Journal serving their interest with

COMPLETE AND UP-TO-DATE NEWS OF THE ENTERTAINMENT WORLD

cannot be available before the week-end, the Proprietors of "THE ERA" have decided

TO ALTER THE SELLING DAY OF "THE ERA" TO SATURDAY, COMMENCING WITH THE ISSUE . . . . DATED FEBRUARY 14th. . . . .

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THE ERA

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Sports Club Dance.

Some two hundred revellers attended the successful dance organised by the Wylie-Tate Sports Club at Victory House, Leicester-square, on Thursday last. Among the dancers were Wee Georgie Wood and the chorus from the London Hippodrome, who came along after the performance. Dancing was thoroughly enjoyed to the delightful strains of Mr. Fred Whittaker's orchestra, which kept the ball rolling from 7.30 p.m. until 2 a.m. Mr. B. Fish was the efficient M.C. and did much to promote the general atmosphere of sociability, which was a marked feature of the function. A word of praise is due also to the energetic committee, consisting of Messrs. Nat Rose, Reg. Jordan, Nat Baynard, Willis, Trigg, T. Fish, and M. Rose "William" and "Edward," of the Feldman staff, ably attended to the refreshment depôt—when they were not dancing. Another dance is to be organised in the near future.

Lancashire Girls' Panto.

The 24 little Lancashire girls now appearing in "Mother Goose," at the London Hippodrome, are hard at work rehearsing for a private show of their own of the pantomime "Mother Goose." They are determined, as their predecessors at the Hippodrome were in previous years, to present the show in their own way. None of the adults is permitted to be present at rehearsals. The "spokes-girl" of the Lancastrians is Annie Donoghue. She is going even further than those who have carried out shows in previous years, as she insists that she alone must control the lighting and stage arrangements. Annie confesses she is in difficulties about one thing, and that is the goose. If she can find a "property" maker with a kindly heart to make her the body of the goose, she will thus dispense with the services of Fred Conquest.

Mr. Jos. Geo. Gilbert, American representative of the Lawrence Wright Music Co., left America on Jan. 17 on the Maurgtania, after a very successful trip for his firm. Mr. Gilbert has bought the British rights of the following song hits: "Oh! How I Love My Darling," "I'll Take Her Back If She Wants to Come Back," and "Rain or Shine, Pal of Mine," by the writer of "Pasadena."

"Eat More Fruit."

Shaun Glenville produced the latest "Wright" number, "Eat More Fruit," at the London Hippodrome on Monday, and it proved a great success.

Sherlock Bill Entertains Police.

At the annual dinner and concert of the "N" Division of the Metropolitan Police, held at the Connaught Rooms last Friday evening, a number of well-known stars were entertaining, including Talbot O'Farrell, Layton and Johnstone, Joseph Cheetham, Carr Lynn, Harry Champion, and Robb Wilton. The latter was asked to give "Sherlock Bill," which made a special appeal to those present and was responsible for much merriment. The programme—which was organised by Det.-Sergt. Edmonds—also included Rickards and Stevens, Billy Mason, Dora Brightwell, T. Heath, Ivy Wilton, and Mr. Chas. Lucas as accompanist.

Van Biene's Braytonians.

Van Biene's Braytonians, under the personal direction of Mr. K. A. Van Biene, after a successful three months' engagement at Brayton's Restaurant, Leicester-square, also the Queen's Hotel, have been engaged by Charles Stanley, for the National Trades Exhibition, Birmingham, for eight weeks, commencing March 16. Since this band has been established they have been in the happy position of not having a week out. They are due to appear at the London Palladium on Sunday afternoon, Feb. 15. The bookings are in the hands of the Apollo Orchestral and Concert Agency, of Victory House, Leicester-square, W.C.2., to whom all matters relating to bookings should be addressed.

Patricia Rosse.

Last week at Lewisham, Patricia Rosse—formerly known as Patricia Rossborough, and who was associated with Hilda Nelson for the past three years—made an excellent impression with a well-arranged entertainment, which consisted of songs at the piano, apart from her delightful pianoforte solos. During the past few months this talented artist has been fulfilling a number of Society engagements in and out of town, when her programme consisted entirely of her own compositions, which are to be published shortly.

What does The MORNING POST say about it?

ENGLISH ARTISTS IN NEW ZEALAND.

A Tumultuous Welcome.

Mr. E. G. Amoore, sub-editor of the "Waikato Times," Hamilton, New Zealand, writes (under date of Dec. 8, 1924):—

Rarely, indeed, is such enthusiasm seen in a New Zealand theatre as that which was aroused by Williamson's Entertainers at His Majesty's, Auckland, on Saturday night. The theatre was crowded, and for once a New Zealand audience "let itself go," applauding and cheering wildly until the performers, after repeatedly bowing their acknowledgments, were compelled to utter their thanks in charming, sincere little speeches.

Bert Errol, the female impersonator, created a "riot," and the audience could not get enough of him. His clever work and his striking gowns made a vivid impression. After he had expressed his thanks for the warm welcome, his wife, Ray Hartley, caused further enthusiasm by delivering a message of love and remembrance from sister Jennie. Jennie Hartley is very pleasantly remembered here.

Ralton's Havana Band, from the Savoy, London, were recalled again and again, and it seemed as if the audience would never let them go. Mr. Ralton voiced the thanks of himself and his associates.

Miss Marie Kendall won much popularity with her low-comedy numbers, receiving many beautiful bouquets. She, too, had to make a speech, and caused much enthusiasm when she drew attention to the presence in a box of Hilda Glyder, Beryl Beresford, Harry Weldon and Leslie Hinton (they had closed their season the night before), saying that their presence reminded her of London Palladium days.

Mr. Hymack, in the amazing "Bogey Villa," and Cardini with his extraordinary card tricks were accorded an ovation. Isolde and Alexis (dancers) and Connie Graham and Hal Scott (comedians) were also warmly received.

The company is sure of a wonderfully successful tour through New Zealand. It was good to see the enthusiasm aroused on Saturday night.

Mr. Alec Regan (light comedian) and his pianist, Mr. Ronald Stafford, are proving very popular at another theatre. They came out for ten weeks, and have been in Australasia almost a year. In an interview with Mr. Regan, a writer says: "Mr. Regan is the type of cultured, talented, likeable Englishman that will always prove popular on and off stage in New Zealand, which prides itself upon being the Britain of the South."

The artists are having a very pleasant time off stage, and are delighted with New Zealand and New Zealanders. Yesterday they were taken for a motor run around Auckland, and at night were entertained at a very happy party.

To-day they are lunching together at the Esplanade Hotel, Devonport (one of our most delightful seaside suburbs), and as such a gathering of London artists is probably unique in this far-away part of the Empire, I suggested they should send a "combined" message. They were delighted with the suggestion, and here is their message:—

Greetings from New Zealand.

Auckland, New Zealand, Dec. 8.

Just a few lines of New Year greetings to all our pals at home in the dear old country. The undersigned are to-day (December 8, 1924), lunching together 14,000 miles away from the dear old "smoke," and it was a happy suggestion that we should for a few moments think of all our pals at home.

Cheerios and all kind thoughts to all our pals who want them, and good luck and a prosperous New Year for Variety.

(Signed)
RAY HARTLEY.
LESLIE HINTON.
RONALD STAFFORD.
HARRY WELDON.
MARIE KENDALL.
HILDA GLYDER.
BERT ERROL.
BERYL BERESFORD.
ALEC REGAN.

THE MAGICIANS' CLUB.

The ladies' nights of the Magicians' Club are always very popular, but last Sunday evening, in the National Hall of the National Hotel, with Horace Goldin in the chair, must have eclipsed all previous efforts. Wee Georgie Wood, described by the chairman as small in quantity but enormous in quality, was in reminiscent mood. He explained how he started as a conjurer, and then went into pantomime. His panto burlesque was very funny. The culminating point was when he did his one trick, and asked for a small boy from the audience to assist. Mr. Harry Tate "obliged," and the fun was fast and furious. After numerous accidents (including an egg smashed on the floor), the trick was accomplished to the accompaniment of loud applause. Wee Georgie's injunction to Mr. Tate to "look something like Maskelyne and Devant's," and his gags are most amusing. The Fooshee Sisters, from the Piccadilly Cabaret also appeared and sang two numbers, "Baby Sister Blues" and "Sweet William," in their own inimitable style. There were also magicians in plenty, Mr. W. Proudlock's silk squares and thimbles tricks; Alec Mander, with his clever patter and smart spiritualistic illusions; Deveen's cigarette fantasy, "A Smoker's Dream," and other tricks; Harry Condon, Mr. B. W. Godfrey, and Hermalin among them. Commander Henry Hunt's facile lightning sketches were much enjoyed, Miss Mabel Mann's beautiful contralto voice charmed all, as did Miss Peggy Murray, the brilliant Canadian discuse, in her two clever character studies. Mr. Frederick Groom's ventriloquial act was a popular one.

The chairman announced that their annual dinner would be held at the Hotel Victoria on Sunday, February 22.

"The Hollywood Follies."

At Finsbury Park Empire on Monday, Harry and Burton Lester commence a lengthy suburban tour, with their production, "The Hollywood Follies." Mr John Lester has got together a very fine combination, outstanding features of which are the Ten Cowboy Syncopators and the Georgia Jubilee Singers. Gladys Neville dances, sings and acts with much skill and charm, while the Lester Boys are their rollicking, versatile musical selves.

While they are in London, Harry and Burton Lester are making a big effort to discover new British film stars for British producers by means of screen tests made at every performance.

"Miss 1925."

Mr. Fred Karno introduced his new revue at the King's Theatre, Southsea, on Monday night. "Miss 1925" is from the clever pen of Cyril Hemington. The first of a dozen scenes opens on New Year's Eve, when 1924 dies with many apologies for its wasted life, and the Clerk of the Weather promises, under pressure, to reform. Then 1925 arrives in a novel fashion, and undertakes to show how things should be managed, with merry revels for a bright new year. There is an effective carnival, from which the characters return in a novel dancing interlude, expressing their varied feelings eloquently in dumb show. Featured in the production are special lighting effects, called "The Prism Ray." Foremost in the cast are Harry Herbert, Doris Ashton, Carr and Parr, Leslie Strange, Lance George, Stanley Fields, and "La Flori." "Miss 1925" is one of the finest revues seen for some time.

Lily Moore.

Occupying a prominent position on the bill at the Chiswick Empire last week, Lily Moore is a newcomer to the Stoll tour, and was discovered by Mr. Nat Day. Miss Moore, in her clever character sketches, made a big impression at this house, and has been booked for the entire circuit by Sir Oswald Stoll, including the Coliseum and the Alhambra. Mr. Day tells us that he has booked Miss Moore right through till October next.

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LONDON VARIETY THEATRES.

THE COLISEUM.

For the second time a cabaret show has been included in the Coliseum programme. On this occasion is comes from the Piccadilly Hotel. Under the title of "Playtime at the Piccadilly," a number of excerpts have been selected by Harry Foster (who presents this act with E. O. Leadlay) to form a revue of dancing. To begin with, the "Charleston," said to be the newest dance from New York, is exhibited by "The Girls." Next, Amelia Allen, as an Oriental slave girl, performs eerie contortions under the whip. Then G. and R. Zenga, two young Frenchmen with nimble feet and a sense of dumb-show humour, twist and gyrate amusingly. The finale is a cleverly arranged series called "Syncopation Through the Ages." From the original idea as it showed itself in darkest Africa to the Cake Walk, from ragtime to tango, and from jazz to blues, the history of the modern craze is ingeniously outlined. A suggestion for "To-morrow" is supplied by Amelia Allen, but it is excusable to doubt whether the next generation will be able to cope with vigorous steps that include taps on the head with a backward kick!

To represent the classical style, Nadejda Nicolaeva and Nicholas Legat present a Russian ballet in miniature. They enact "La Poupée" from Délibes' "Coppelia," and "An Eastern Legend," between which Ludmila Babitcheva gaily represents a white cat courted by two black fellows, who are at last dispersed by a gigantic boot. There is more dancing in Alba Tiberio's programme. After her exploits in music, marksmanship, caricature and quick changing, she whirls around graciously as a Spanish beauty, or flings herself hither and thither in the sacrificial ecstacy of a native priestess.

"Billiards" supplies the comic relief. Here, Harry Tate rivals the illusionists. The amazing things that happen on his table must be seen to be believed. The white will be cued in the wrong direction, yet, after coming to a stop, will walk into a pocket, followed by the red—or the three balls will cling so tightly together that Mr. Tate has only to spin them round to score cannon after cannon until the ceiling falls in protest or surprise. As a contrast to his broad effects, there is the delicate comedy of Yvonne Arnaud, who is as delightful as a kitten at play in "You Can't Beat Them."

In "The Tavern Song," "I Love Zum One in Zummerzet," "Bells of the Sea," and "You Along o' Me," Malcolm Neil's rich bass and hearty manner are a never-failing joy. Nelson Jackson's breezy humour and original brand of songs would enliven the dullest audience. In addition, Elsie Carlisle sings of broken hearts or the virtue of minding one's business; Willy Picardy establishes his claim to be the world's greatest foot juggler; and Newhouse and Merrill prove that there is still plenty of life in comedy cycling.

THE ALHAMBRA.

How many actors, we may well wonder, nurse special gifts for the music hall in secret? Here, at the Alhambra, Lawrence Anderson, notable for his acting in Shakespeare, Shelly and Shaw, suddenly reveals himself as a born mimic. Moreover, he has a knack of presenting his imitations in a particularly acceptable manner. We are to suppose that Sir John Martin-Harvey is a sergeant-major instructing young officers how to drill their men. His pupils are Henry Ainley, G. P. Huntley, George Graves, Owen Nares, Alfred Lester, and "an American." Even in this unaccustomed rôle the voice of each is so well reproduced that if you shut your eyes you will imagine that it is not Lawrence Anderson but his "victims" who are on the stage.

After too long an absence, Bert Coote has returned. His vehicle is "P. Pipp, Detective," Horace Kenney's amusing sketch of an amateur who traces the stolen pearls by a succession of blunders. Mr. Coote stammers a great deal, but the audience laughs still more. Memories of many pleasant nights at the Alhambra are awakened by Nat D. Ayer, who plays "Another Little Drink," "If You Were the Only Girl in the World," "The Great, Big World," and other "classics" that he has composed for revues at this house. Milton Hayes gives his usual digest of the news of the day, with special reference to a new earldom that should prove "very nice at the boat race, and all that."

Picturesque snippets form a very agreeable "Revue de la Danse," when so charming a girl as Iris Delysia, who is supported by Alfred and Leonid Stroganoff, takes the leading parts. She is a graceful dancer, and irresistibly attractive in herself. What a gay contrast is struck by Renie Riano, whose caricatures are marvels of lissom skill disguised as grotesque awkwardness. She is among the small band of American performers whom London will not allow to depart. The Gresham Singers and the Marimba Band give delight with their harmony, and Alec Daimler and Dora Eadie's "Burlesque-isms" are much enjoyed.

HOLBORN EMPIRE.

The Holborn Empire has a particular treat in store for its patrons this week, for Ada Reeve makes her re-appearance there on her return from Australia. She was received on Monday night with the most cordial enthusiasm, and floral tributes were much in evidence. The clever and popular comedienne gave us some of the numbers which she created years ago, and the revival was much to the taste of the house, who joined whole-heartedly in the choruses. Her monologues, "My Son" and "Ain't It, Jim?" were also well done, and she was only allowed to depart after singing "I've Come From the Country" before the tabs.

George Mozart was in splendid form—a perfect wizard in the art of conveying to one's imagination whole scenes, and a hurricane action without a single prop. His demonstrations of how a man always gives away the nature of his trade in an argument was a distinctive cameo, and the well-known sketch (in which, after a game of cards, he shoots his wife and her lover) is as popular as ever. A "command" finale was the "Three-man Band," one of the funniest sketches on the halls today.

Hope Charteris and her "Musical Revels" was an artistic triumph, and there was never such a happy combination of music, song and dance. Supported by Eve Dickson, Charles Windsor, Fred Edgar, Charles Robbins, Irene Wyn and Joseph Ives, Miss Charteris has an ensemble which is as tuneful as it is talented.

The clever patter of Archie Glen in a revue in which he is partnered by a dummy woman, is capital entertainment, and the house was kept busy laughing all the time. His "Twelve O'Clock at Night" song is a splendid number. The sparkling humour and lightsome songs of Whit Cunliffe and the burlesque sentimentality of George Lee are delightfully contrasting types of comedy, and the house relished them immensely. Then there are the finely rendered xylophone studies of Lou Radford, who plays with a marked sense of rhythm and expression; the clever dancing of Terry's Juveniles, and the delightful Irish songs of Betty Rowlands.

LONDON, SHOREDITCH.

Lily Long's songs at her own expense as to height and her funny stories are excellent entertainment. "I'm a Dreadfully Unlucky Girl" is another of her humorous efforts, and "In Search of a Husband" is quite a gem of comedy. Miss Ina Hill's fine voice is heard to advantage in "Arise, Oh Sun!" and "Scenes That Are Brightest" (Maritana). Her range is wonderful, and the sweetness of some of her notes marvellous. Beaucaire and Partner give some real "fun in a bar." Frank Gowers and Jack Cullens as the singing vagabonds score a success with their songs. Sydney and Adelaide are a smart pair in "It Ain't Gonna Rain No More" and other numbers, which are most acceptable. The Australian melody warbled by Adelaide, "Coming Home," is noteworthy.

Kismet, the illusionist, gives a good turn with many clever novelties, and Hayward and Hay, quick-change artists, assisted by Ivy Dorena, danseuse, give a bright show. Charles Emerald and Adela Dupre cause many a laugh in "Billeted." Violet Trevenyon is dainty as ever, and O'Brien and Lady, the crazy tumblers, complete.

SOUTH LONDON PALACE.

There is a first-class variety company here this week. Miss Victoria Monks came in for a very hearty reception. The large audience revelled in her revival of "Bill Bailey," joined with gusto in "If You Want to Have a Row," and applauded vigorously "Put Away a Little Ray of Sunshine for a Rainy Day." Arthur Pond is a comedian of the best type, nothing consequential in his songs, but full of laughter, the only thing that matters. One of the most artistic acts is that presented by Southwood and the Pink Lady. Their snatches of old and new songs was greatly enjoyed, and the audience thought the time allotted to them far too short. Great laughter was caused by that fine comedian, Austin Rudd, whose funny songs, "Come Inside," "She Was in My Class," and "Wait for It," were heartily applauded. Really wonderful does not seem adequate enough to describe Samson, whose feats of strength left everybody amazed. His most impressive feat was the driving of a five-inch nail through a plank of wood of two and a-half inches thickness. The Five Bombays gave their well-known dancing act, and the wedding dance is decidedly original. Last, but not by any means least, was a screaming comedy sketch, entitled "The Headman," presented by Frank Ginnet, in which appears a clever little mule.

En Route for South Africa.

Iris and Phyllis, the popular and clever juvenile entertainers, left Southampton on Friday last, per R.M.S. Balmoral Castle, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

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Featuring— LORNA POUNDS
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TOOTS POUNDS
WALTER WILLIAMS, CLAUD GARDNER
NERVO & KNOX, VERA WRAY
Grand Second Edition.

Companies for week commencing February 2nd:

6.30 HOLBORN EMP. 9.0
ADA REEVE.
HARRY TATE.
ERNEST HASTINGS.
LAPP & HABEL.
RASMASSEN.
DOROTHY COLSTON.
TEXO.

6.40 KILBURN EMPIRE 9.0
A Super Production in 9 Scenes.
"KHAKI,"
Featuring—
ERNIE LOTINGA,
Supported by—
FRED. JOHNS.
HAROLD WILKINSON.
ADOLPH LUCK.
KATHLEEN BARBOR.

6.15 LEWISHAM HIP. 8.40
A Musical Comedy Revue.
"A WEEK IN A NIGHT."
Featuring—
SAM MAYO.
Supported by—
MABEL MARKS.
BINNIE ASH.
WALTER STEPHENS.

6.40 CAMBERWELL PL. 9.0
RIGOLETTO BROS.
and
SWANSON SISTERS.
GRIFFITHS BROS.
O'GORMAN BROS.
TERRY'S JUVENILES.
PETER BERNARD.
BOND ROWELL.
BETTY ROWLANDS.
MIKASA CHOKICHI.
Next Week—
MISS ADA REEVE

6.40 GRAND, Clapham J. 9.0
Harry Day Presents—
"VISIONS."
A Show of Music and Mirth.
Featuring—
JIM JESSIMAN.
ALEXANDER DANE.
LE VOIE & MORAN.
ELAINE ROSSLYN.

6.40 HAMMERSMITH PL. 9.0
BRUCE BAIRNSFATHER'S
Own Revue—
"'ULLO"
JOHNNY DANVERS as "OLD BILL."
LOUIS HOLT.
BETTY BRIGHT.
JEAN LESTER.
DAN BOOKER.
TED COWAN.

6.40 COLLINS'S. 9.0
The North London Players in
"THE FACE AT THE WINDOW."
The World-Famous Melodrama—
By F. Brooke Warren.

6.40 ILFORD HIPPO. 9.0
"PAGES."
An Entirely New Revue in 20 Columns.
NELLIE TURNER.
CHILDS BROS.
BILLY BLACKBURN.
8 PRIMROSE GIRLS, and
The most Novel Scene ever presented—
THE FOUNTAINS OF PERFUME.

6.40 SHOREDITCH OLY. 9.0
"IDEAS."
A Revue of Song, Fun and Dance
Cast Includes—
JACK CLIFFORD.
ROBERT McLACHLAN.
DAN YOUNG.
ISABELLE DILLON.

6.30 CROYDON EMPIRE 8.45
ALBERT WHELAN.
GEORGE MOZART.
O'GORMAN BROS.
LEE SISTERS.
ARTHUR POND.
JACK LANE.
ULRICK.
NIOBE
LES VIDEOS

6.40 ISLINGTON EMPIRE 9.0
Albert de Courville's Autumn Revue
"LOVE AND KISSES."
Cast Includes—
CHESTER FIELD.
DOROTHY LENA.
NEVILLE DELMAR.
16 LOVE & KISSES GIRLS.

6.40 POPLAR HIPPO. 9.0
TUCKER.
MOODY'S BROADWAY BAND.
FYNE & HURLEY.
SAMMY SHIELDS.
DAISY LEON
HARRISO BROS.
THE HUNTINGS
FOX TROT COMPETITION.

6.40 WILLESDEN HIP. 9.0
CHARLES GULLIVER
Presents—
SHIRLEY KELLOG,
with
CLARKSON ROSE,
In a Spectacular New Revue,
"HAPPY HOURS."

6.40 ROTHERHITHE H'PPO. 9.0
The South London Players
in
The Great Military Play—
"SECOND TO NONE."
(Royal Scots Greys).

"THE LOOM"

At the Metropolitan.

Mr. Ernie Lotinga's latest production, the London première of which had been awaited with more than usual interest, duly made its appearance in town at the Metropolitan on Monday, and its début was most successful. First of all, there are those ever-welcome little touches of originality about it; secondly, it is tastefully and artistically mounted; and, thirdly, although Mr. Lotinga is not present in *propria persona*, he has done the next best thing and provided a little comedian, Mr. Arthur White by name, who will make all London laugh.

In view of the title, it is not surprising that "Lancasheer" figures prominently in the scheme of things. That is where its human and meaty little story starts unconventionally with a mysterious hand silhouetted against a lighted blind—the hand of the miscreant who is doing so much damage in Greenhalgh's mill. It is there that Jack Lester, the handsome young manager, is falsely accused of doing the damage, and there also that Sammy Pickup, the amateur detective, takes the case in hand. Thence the authors, Messrs. Con West and Herbert Sargeant, take us to Corsica, the home of the vendetta, where amid picturesque scenery the wrongs are righted, the real villain is unmasked, and Jack wins the hand of his employer's daughter.

Around this framework of drama is built a huge edifice of humour, thanks to the activities of Mr. Arthur White as Sammy Pickup. In his rôle of detective he has to appear in many disguises, notably as general factotum of the local hotel and as the hired waiter at Greenhalgh's garden party. Mr. White is one of those born comedians who can extract a wealth of humour from any ordinary, every-day, humdrum occurrence, and it is not too much to say that there was laughter all the time that he was on the stage—and he was not often off it. On the musical side (general score by Mr. Arthur J. Braddock, who also conducts), honours are shared by Miss Daisy Bindley and Mr. Adrian Burgon as the young lovers. Notable among their numbers are "I Love Just You," a tuneful duet; "Dance On," a waltz song for Miss Bindley, and "The Rose You Gave Me," a ballad for Mr. Burgon.

Other prominent artists in the long cast are Mr. Tom E. Conover as the mill-owner and stern parent, Mr. T. Gilbert Saville as the suave and polished malefactor, Vivian; Mr. George Fairhurst, who not only plays a variety of parts, but also uses his resonant bass voice with fine effect in "Bells of the Sea"; Mr. Arthur Clifton, who gives a vivacious rendering of a bookmaker's number; Mr. Roy Cowl, as a hot-blooded Corsican; and Mr. A. Clinton Carew in a series of character parts. Miss Ivy Pole, Miss Mollie Mackay and Miss Marie Seeley play the minor feminine rôles very engagingly. The Merry Macs, sextette of dancers, shine in the terpsichorean line on several occasions, and the whole show holds interest from beginning to end. The reception was most favourable.

"MR. TICKLE, M.P."

At Finsbury Park.

This amusing Wylie-Tate farce, written and composed by R. P. Weston and produced by Mr. Julian Wylie, made its London début on Monday at the Finsbury Park Empire, and added the cachet of an undoubted metropolitan success to its provincial tour, which opened at Blackpool so auspiciously in September last. "Mr. Tickle, M.P.," is a musical farce that is endowed with an intelligible plot, told in clever dialogue and garnished with many tuneful musical numbers. It relates how the proprietor of a large sweetmeat factory, after a prolonged absence, comes back to find that the business has done exceedingly well during his absence, his son Harry having run the concern conscientiously and on up-to-date lines. But, unfortunately for all concerned, pater makes his unheralded return at an inopportune moment, just when the whole of the working staff, with his son at their head, are rehearsing a pierrot show that they propose to produce. The result is that the whole staff get the "sack"; they start a rival factory with such satisfactory results that "Tickle's Toffee" becomes a household phrase; and the originator of this dainty becomes a member of Parliament.

The part of George Tickle, the foreman of the "Jelly Baby" department in the original factory, and who becomes the dominant character in the rival concern, is played by Mr. George Bass, who practically carries the show on his competent shoulders. Amongst much that is good, perhaps the best episode is the post-nuptial quarrel between Tickle and his newly wed spouse, which is a veritable scream. In this scene Mr. Bass is admirably supported by Will Beanland, who in a "dame" part is an excellent foil to the principal. Mr. J. P. Kennedy and Miss Agnes Verity as the irascible proprietor of the original stores and his wife submit clever studies; Maurice Turner as their son has a good voice and pleasing presence; Lucy Lee, in the female lead, is dainty and sweet; and Mr. Stanley Damerell as the factory manager has a good part and plays it well. The chorus is comely and animated, their stiff-jointed doll dance bringing down the house. The scenery, dressing and mounting are all that could be desired.

"LUCKY 13."

At the Bedford.

"Pimple" is presenting his latest novelty show here this week. He is a host in himself, but has surrounded himself with a very capable company. The production is a collection of lively scenes, and some jovial musical numbers, and is altogether a very pleasing entertainment. Pimple creates roars of laughter, whether as a sailor who is put up to a good boxer in the ring, or as a jazz drummer, and many other comic creations. He also gives a wonderful animal impression of a gorilla in a brief, but telling, episode, "The Gorilla's Revenge." Mr. Gordon Taylor has a very fine voice, and his rendering of "I Wonder What Has Become of Sally?" and "Sahara" with a most attractive setting, called forth great applause. Mr. Taylor, too, is a very nimble dancer. Miss Zena Carroll sang "Stingo Stungo" in a rare comic vein, which met with great appreciation. Teddie Hart, Gus Blake and Maud Granty put in a lot of useful work in various rôles, while the Sisters Vivienne dance themselves in favour. One great feature of the show is the Saveloy Banana Band—which, despite its title, is a band of real musicians, aided, it is true, by the comicalities of Pimple as the drummer. They give a fine selection of Lawrence Wright's latest and most popular numbers, which are sung by Zena Carroll Teddie Hart, and Gordon Taylor—the whole being a very delightful show. The production is well staged. Mr. Jack S. Sackier, the manager here, keeps a watchful eye on the comfort of all.

NEW CROSS EMPIRE.

An excellent variety programme is the order this week at the New Cross Empire. The Two Bobs, always great favourites here, gave of their best, and earned the encore called for. Elkins, Fay and Elkins are a versatile trio, and their splendid voices blend in perfect harmony. Two of the trio are skilful step dancers, and can perform wonders on the "bones" and tambourine. A call in front of the curtain had to be responded to.

Carr Lynn, with his mimicry of animals and amusing patter, kept all in good humour, and his business with the whistle was hugely appreciated. Salerno juggled to everybody's mystification, and Tom Hughes, that "ragbag of variety," delighted all. Sammy Shields in some new sporting songs, and Alice Craven, with her Lancashire ditties, were two others in the bill. The excellent orchestra added in no small degree to the enjoyment of the evening.

Albert Whelan.

Next Monday Albert Whelan is due to resume on the I.V.T.V. circuit at Croydon.

NEXT WEEK'S CALLS.

MONDAY, FEBRUARY 2, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR FEBRUARY 23 NOW DUE.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Pete and Lily Francis.
HAMILTON HIPPODROME. — Company as booked.
IPSWICH HIPPODROME (rehearsal, 1.30).—Jack Gallagher presents "Wake Up."
IPSWICH LYCEUM THEATRE.—"Spring Cleaning."
NORWICH HIPPODROME (rehearsal, 9).—Sydney Productions present "There You Are Then."
NORWICH THEATRE ROYAL. — "Tony."
PAISLEY RINK PALACE (rehearsal, 12).—Daisie Morell, Jack Topp, Rene and Partner.
PAISLEY THEATRE (rehearsal, 12).—Harry Lees presents "Babes in the Wood."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—The Broadhead Players present "The Manxman," "The Maid of the Mill."
ASHTON-UNDER-LYNE PAVILION THEATRE.—Sydney and Adelaide, pictures, and company as booked.
BURY HIPPODROME REPERTORY THEATRE.—The Broadhead Players present "Mr. Barnes of New York."
ECCLES CROWN REPERTORY THEATRE.—The Broadhead Players present "A Daughter of Babylon."
LIVERPOOL PAVILION THEATRE.—Annie Rooney presents "Goody Two Shoes" pantomime.
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
MANCHESTER HULME HIPPODROME.—Thos. F. Convery presents "On the Dole."
MANCHESTER JUNCTION THEATRE.—Delhi and Partner, pictures, and company as booked.
MANCHESTER KING'S THEATRE.—The Broadhead Players present "The Lion and the Mouse."
MANCHESTER METROPOLE THEATRE.—Ventom Swift presents "Mother Goose" pantomime.
MANCHESTER OSBORNE REPERTORY THEATRE.—The Broadhead Players present "The Sign on the Door."
MANCHESTER QUEEN'S PARK HIPPODROME.—David Poole, Norman Carroll, Foster Kershaw, Sharratt & Lang, Williams & Caldera, Les Eldons, Sari.
MORECAMBE WINTER GARDENS.—Picture entertainment.
PRESTON PALACE THEATRE.—Picture entertainment.
PRESTON ROYAL HIPPODROME.—Will de Lacy presents "Mother Hubbard" pantomime.
SALFORD ROYAL HIPPODROME.—Fred Le Cren presents "Sinbad the Sailor" pantomime.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—R. A. Maddox Panto., "Red Riding Hood."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Victoria Carmen, Les Odeons, Gladys Wynn, Claud Lester, Vandwyck's "Demon Jugglers," Arthur James and Partner, Wyn Gladwyn.
WEST BROMWICH ROYAL THEATRE.—Syd Stanto Panto, "Boy Blue."

LONDON SYNDICATE HALLS.

(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 33.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12 o'clock.)
BLACKBURN.—Imperial Productions' "Parish Relief."
BRADFORD. — Creation Productions' "Creations."
BURNLEY.—Henry L. Osmond's "Boy Blue."
CARLISLE. — Beresford and Pearce's "Snacks."
HALIFAX.—King and Benson's "Sign On."
HUDDERSFIELD.—Kemp and Freeman's "Red Hot."
LEICESTER.—Company as booked.
SOUTHAMPTON. — Frank Lisfon's "Fatal Wedding."
WARRINGTON.—Arthur Sleep's "Fun in a Cabaret."

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Salerno, Rae and Rosie Walters, Paddy Saunders, Arthur Capel's Band, Nixon Grey, Eight Empire Girls with the Martinis.
BIRMINGHAM GRAND (rehearsal, 1).—Carr Lynn, Eight Moss Girls with the Martinis, the Two Bobs, May Henderson, Frank and Vesta, the Melvilles.
BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.
BRADFORD ALHAMBRA (rehearsal, 12.15).—The British National Opera Company.
CARDIFF EMPIRE (rehearsal, 1).—Fred Karno presents "Miss 1925." Cast includes Harry Herbert and Doris Ashton.
EDINBURGH EMPIRE (rehearsal, 12).—Harry Day presents "Events." Cast includes Kitty Colver and Jimmie Leslie.
FINSBURY PARK EMPIRE (rehearsal, 1).—John Lester presents "Hollywood Follies." Cast includes Harry and Burton Lester.
GATESHEAD EMPIRE (rehearsal, 1).—"A Trip to Paris."
GLASGOW ALHAMBRA (rehearsal, 11).—Ida Stratham and company in "Tiger Cats."
GLASGOW COLISEUM (rehearsal, 11).—Fred Collins' pantomime "Dick Whittington." Cast includes Bert Bendon and Leslie Barker.
GLASGOW EMPIRE (rehearsal, 11).—Vivian Foster, May Stevens, Dunio and Gegna, Coram, Little Pipifax and company, Alfredo's Band and Terpsichore, R. & W. Roberts
HANLEY GRAND THEATRE (rehearsal, 1.30).—George Sax presents "Sixes and Sevens." Cast includes Jimmie Pullen and Nora Dale.
HULL PALACE (rehearsal, 1).—Herbert Darnley presents "Joan All Alone." Cast includes Fred Kitchen and Daisy James.
LEEDS EMPIRE (rehearsal, 1).—"Ginger." Cast includes Hedges Brothers and Jacobson, Joe Young, and Mona Magnet.
LIVERPOOL EMPIRE.—Theatre closed for rebuilding.
LIVERPOOL OLYMPIA (rehearsal, 1).—Julian Wylie presents "Puss in Boots." Cast includes G. S. Melvin, Mona Vivian, and Billy Merson.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's pantomime, "Mother Goose."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Julian Wylie presents "Leap Year." Cast includes George Robey.
NEWCASTLE EMPIRE (rehearsal, 1).—Julian Wylie presents "Brighter London." Cast includes Jack Edge.
NEWCASTLE EMPIRE CINEMA.—Picture entertainments.
NEW CROSS EMPIRE (rehearsal, 1).—Julian Wylie presents George Bass in "Mr. Tickle, M.P."
NEWPORT EMPIRE (rehearsal, 1).—Tom Arnold presents the Royal International Circus.
NOTTINGHAM EMPIRE (rehearsal, 1).—Macdonald and Young present "Maid of the Mountains."
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Mr. and Mrs. Graham Moffat and company in "Bunty Pulls the Strings."
PRESTON EMPIRE (rehearsal, 11).—"Katinka."
SALFORD PALACE THEATRE (rehearsal, 1).—Tom Vernon's pantomime, "Jack, the Giant Killer."
SHEFFIELD EMPIRE (rehearsal, 1).—Florrie Forde's pantomime, "Jack and Jill." Cast includes Florrie Forde and Reg. Bolton.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Joe O'Gorman presents "Irish and Proud of It."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"White Cargo."
STRATFORD EMPIRE (rehearsal, 1).—Wheeler and Mason present "Gadgets."
SUNDERLAND EMPIRE (rehearsal, 1).—"Katinka."
SWANSEA EMPIRE (rehearsal, 2).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.
VICTORIA PALACE (rehearsal, 11.30).—Jack Hylton's Band, Lew Lake's company in "The Leave Lorry," Malcolm Neil, "Our Palace Girls," Arthur Astill, Four Bennos, Irene Forde, Nina and Nora.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Street Singer."

NORTHERN THEATRES CO., LTD.

BLACKBURN THEATRE ROYAL.—D'Oyly Carte Opera Co.
BURY THEATRE ROYAL.—Arthur White, in "The Loom."
DEWSBURY THEATRE ROYAL. — "Daubs and Dimples."
HALIFAX GRAND THEATRE.—"April Showers."
HALIFAX THEATRE ROYAL.—"The Sport of Kings."
HUDDERSFIELD HIPPODROME.—Tom Arnold's "Love and Laughter."
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.
ROCHDALE THEATRE ROYAL. — "Peri, the Slave of Love."

STOLL TOUR.

(See page 17.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Sir Frank Benson and Co.
BRIGHTON HIPPODROME (rehearsal, 12).—"Nine o'Clock Revue."
LEEDS HIPPODROME (rehearsal, 12).—"Wonders."
LIVERPOOL HIPPODROME (rehearsal, 12).—"The Golden West."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Little Nellie Kelly."
PARIS ALHAMBRA.—Period commencing Feb. 6, 1925.—Felovis Garadini, Walker's Academy Girls, Valies, Franklint, Fred Aeros Trio, Jane Marceau, Les 4 Peaux Rouges, Rigols, Foy and Fey, Corn and Neil, Mendez Troupe, Georgette Roger, Dai Nippon Troupe, Amarantina, Willy Pantzer and Co.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"The Looking Glass."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Forbidden Fruit."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Mr. Manhattan."
SOUTHEND HIPPODROME (rehearsal, 12).—"Nelly Dean."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Barnstormers."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Norman Lee presents "A Working Girl."
ASTON HIPPODROME (rehearsal, 12).—Percy Honri, Delvaine's Marionettes, Leslie Elliott, Tom Gott, Hurst and Ventom, Elliott and Barrett, Henri Bekker.
AYR PAVILION THEATRE (rehearsal, 1).—"Peg-Tops."
BATH PALACE.—"Evening News" Revue.
BELFAST EMPIRE (rehearsal, 12.30).—Harold Reading's "Dick Whittington."
BLOOMSBURY CINEMA.—Chas. and Harriet Cardie.
CHESTER ROYALTY THEATRE (rehearsal, 12).—Harry Kenyon presents Kuming and Dini, Arley and Alys, Harry Davis, Jimmy Law and his Six Supremes, Tom Fagan, Davies and Hunt, and "Auntie."

(Continued on col. 6.)

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SONGS AND SINGERS.

Lawrence Wright Music Co.

New Publications (2s.).—"What a Smile Can Do" and "No One Else Will Do."

Dick Ray's musical burlesque, "Happy," a bright and very successful show, includes a number of popular songs, including "Kentucky, Sure as You're Born," sung by Miss Nora Dawson, "Take a Look at This," by Miss R. May, and the comedy success, "Riley's Cowshed," sung by Fred Renon.

We have to congratulate "Bellini's Band," under the direction of Don, for playing "Wright" music during the run of the Crystal Palace Circus. Also, Bandsman Mercer, for the rendering of a vocal number at the opening of each performance. His most successful items include "I Wonder What's Become of Sally," "Sahara," "Dream Daddy," "Pasadena," and "Riley's Cowshed."

May Hart, Fairy Queen, "Red Riding Hood" company, reports tremendous success with Horatio Nicholls' fox-trot, "Sahara." In the same show Rene Rayne is encored nightly for "Dream Daddy," and Peggy Novah makes "Kentucky, Sure as You're Born" one of the outstanding successes in the pantomime.

Percy King, producer Ventom Swift's "Babes in the Wood," Palace, Newcastle, says Harry Bedells is making the biggest hit he has ever heard for years with "Sahara." Jenny Howard, principal girl, is singing "Boo Hoo Hoo" with marked success. Miss Howard also joins Harry Bedells in the duet, "Lips," which proves enormously popular.

Roy Land, comedian, in "Scandals," gives an exceptionally good rendering of "Get Upon a Puff-Puff" at the Hippodrome, Willesden, this week, the audiences joining in the chorus with great gusto.

Benita Lydal, writing from the Theatre Royal, Bournemouth, says "'Sahara' is encored at each performance. "I am making great success with a great song."

Frank Monckton created a very big success with "Riley's Cowshed" at the Palace, Blackpool, last week, the audience singing the chorus as one.

Dorothy Derry, principal girl, Jazon and Montgomery's "Blue Beard," reports very big hit with "Shine."

Queenie Pickford writes to say that she and Miss Madge Allan are making a very big hit with "Why Did You Creep Into My Heart?" Miss Pickford says: "It is really a wonderful duet for us both"—and we quite agree.

Walter Powell, in "Sinbad the Sailor" pantomime, writes: "We are doing absolutely enormously with your numbers—'Golden West,' sung by Miss Peggy Dane; 'Our House Will Be All Right,' by Reg. Marcus; 'Twelve O'Clock At Night,' by Walter Powell. The orchestral numbers include 'Hard-hearted Hannah' and 'Sure as You're Born.' They are all exceptionally big successes."

Gilbert Hayley, in "Rack and Ruin" company, writes to say that he had to go back every night last week at the Metropole, Glasgow, and sing the chorus of "Sahara" again. Other big numbers in the show are "Kentucky, Sure as You're Born" and "Why Did You Creep Into My Heart?"

Gerald Williams, the popular tenor, is singing "Sahara" at the Theatre Royal, Sheffield. When Gerald handles a song, the utmost possible is got out of it. The combination of Gerald and "Sahara" is a very happy one, judging by the amount of applause.

Rene and Renard, at the Palace, Luton, in their novelty banjo act, are featuring "Just a Girl that Men Forget," and they are receiving a very fine reception for this number.

Del Chain and Lew Archer created great enthusiasm at the Victoria Palace last week with "Kentucky, Sure as You're Born." A very fine act and a very fine song. An unbeatable combination.

Constance Risdon, Fairy in Brydon and Phillips' pantomime, "Cinderella," encloses a cutting which reads: 'The Fairy of Miss Constance Risdon is picturesque; she sings superbly, particularly in 'Sahara,' a very fine foxtrot ballad."

Lancelot Quinn writes telling us of the tremendous success he is making with "Sahara." Lancelot says: "I wish you would write another 'Wright' song like this." All right, Lancelot, we will ask Horatio Nicholls.

Pryce Morgan writes us from the Theatre Royal, Barnsley, saying that "Golden West" is going wonderfully for him, and intends featuring same for some time to come. He also has in active rehearsal another "Wright" number, which he will produce shortly.

All artists please note:—Two wrongs won't make a right, but one "Wright" song will make a wrong act right.

The last word to all "Wright" artists is: "Eat More Fruit."

Francis & Day.

At Glasgow last week a run round the various entertainments revealed the fact that songs of the firm are greatly to the tastes of audiences including in a marked degree, "In Carolina," at the Coliseum (sung by Geo. H. Elliott); "Chili Bom-Bom," at the Royal (Jennie Hartley); "Hum a Little Tune," at the Princess's (Marjorie Fulton); "What'll I Do?" at the Pavilion (Ouida Macdermott); and "All Day Long," at the Alhambra (Leslie Sarony, in "Brighter London").

In "Robin Hood," at the Royal, Nottingham, Louie Beckman is continuing her triumph with "What'll I Do?" as, too, are Winifred O'Connor, with "Dreamy Melody," and Falkland Grey, with "The Photo of the Girl I Left Behind," the last-named artist joining forces with Gordon Rennie with grand results in "The Rich Man and the Poor Man."

At the Gaiety, Dublin, the singing of "Jog Along, Jasper," by Hilda Denton, has delighted the "bhoys" beyond measure, as has the playing by Malvina, that dainty violiniste, of "What'll I Do?" Frank Varney, a host in himself, has put over "Bobbed or Shingled" and "And Here's Another Thing!" in his own inimitable style, and the Sparkling Mozelles have "struck ile" continuously with "I'm Just Wild Over Dancing" and "I Love You." Of course, "It Ain't Gonna Rain No Mo'," as a concerted item for principals, has, as elsewhere, proved "the goods," and "Dreamy Melody" and "Chili Bom-Bom," played by Fred Saker's Gaiety Band in fine style, have added to the satisfaction of delighted listeners.

At the Grand Opera House, Belfast, Sybil Coulthurst, in the pantomime, "Humpty Dumpty," is still scoring a success with the ballad "Somewhere in the World," Alice Watts doing likewise with "Jog Along, Jasper." Marjorie Fitzallen and Harry Gunn hold attention with "What'll I Do?" with ukulele accompaniment, and "It Ain't Gonna Rain No Mo'" puts everybody in merry mood.

The success of the firm's numbers in pantomime at the Liverpool Olympia shows no sign of diminution, judging by the applause meted out to Susie Belmore ("What'll I Do?"), Mona Vivian ("Ain't Gonna Rain No Mo'"), Billy Merson ("The Photo of the Girl I Left Behind"), and G. S. Melvin ("Shall I Have it Bobbed or Shingled?").

Nelly Carlyle and Chris Weede's singing of "I Love You" in pantomime at Wimbledon, as Cinders and the Page, will remain a pleasant memory with all who witnessed it.

Eileen Lake has been heard at her best in pantomime at Devonport in "Hum a Little Tune."

"Follow the Swallow" and "What'll I Do?" are being specially featured in Tom Arnold's "Pepper Box" revue, and likewise by Terry's Juveniles at the Holborn Empire this week.

Reginald Jacks, the King Bentenbroke of Tom Vernon's "Beanstalk" annual at the Grand, Hull, distinguished himself during the entire run by adding at every performance a new local topical verse to "It Ain't Gonna Rain No Mo'."

Elsie Lisle's singing of "When Lights are Low" in the Kennington pantomime, has brought the artist many deserved congratulations.

Mollie Watkins, the heroine of "Jack and Jill," has at York and Darlington been highly successful in the song "What'll I Do?"

Cellini and Partner, on tour, are scoring heavily all along the line with "When Lights are Low" and "June Night."

Keith Prowse.

Syd Parsons writes from the Hippodrome, Eastbourne: "'Oh! Eva,' is still my biggest number in 'The Jog Trot.'"

"Just for a While" and "Half a Moon" are two outstanding successes in "Zip" revue.

Clay Keyes has found three "winners" in "She's Such a Nice Girl," "Patsy," and "That's My Girl." He is scoring nightly at the Piccadilly Cabaret, where he is a great favourite.

"Flirts and Skirts" is a De Courville production, and "Teach Me," as featured by Syd Howard and Doris Lee, is proving a big success.

Doris Pitts, soprano, says that "Love Has a Way," is one of the finest numbers she has ever sung, and she was repeatedly encored for this song at Hackney last week. "Love Has a Way" is by the same composer as "Marcheta," and is also the main theme for the new Mary Pickford film, "Dorothy Vernon of Haddon Hall."

Camilla Feo, playing Dandini, with Moreton and Heath's "Cinderella," writes from the Grand Theatre, Southampton: "'Why Did I Kiss That Girl?' made as big a hit here last night as it had previously done at Bournemouth; many thanks for such a fine number."

Lillian Perrins, versatile entertainer and comedienne, is scoring with "Any Way the Wind Blows."

The world-famous waltz song, "Just For a While," created by José Collins, has just been published as a duet, and has already been taken up by numerous artists. As featured by Miss Sonnex and Frank Hughes it is the hit of the new revue, "Flickers and Flashes."

Clark and Jensen get a lot of fun and applause out of "Teach Me" duet; they are with "Hazards" revue.

Theresa Foote, who specialises in "songs at the piano," writes:—"I am featuring 'Oh! Eva,' and 'Down on the Farm.' They are both great numbers, and never fail to win applause."

Fred Ducana, of the Decunas, at the Empire, Shrewsbury, says:—"You will no doubt be pleased to know that I am featuring 'Bells of the Sea' this week, and doing enormous with it. Have been working same for the last ten months now, and it has been the biggest winner in our act. Please send band parts for 'Drummer Boy'; this is another winner."

Other artists featuring "Drummer Boy" include Malcolm Neil, Robert Anthony, Norman Brett, Trevor Gainwell, Arthur J. England, Barrington Dalby, Edgar Pierce, R. Farrar, John Henderson, Harold Maccabe, J. F. Woodhead, E. F. Pride, and Jack Soper.

"Our Palace Girls," at the Victoria Palace, were successful last week with "Peter Pan," and are making a big hit this week with "Cheerio."

Other songs in great demand include "Just Like a Beautiful Story," "Hoodoo Man," "Rock-a-bye, My Baby," "In the Evening," "Now That I Need You, You're Gone," "Glad," and "Lovers' Lane."

Artists are invited to send 1s. 6d. (with pro. card) for a selection of our new numbers.

"CRASH."

Mr. Sydney Burns' revue, "Crash," proved very popular at Balham Hippodrome last week. The great scene, from which the revue derives its title, is the aeroplane crash on the Ranch in Arizona, and this is quite thrilling. For the rest, it is a happy mixture of comedy, song, and dance. The comedy is excellent—Billy Bernhart sees to this. He is a comedian whose humour is infectious. His duets, "I Might Marry You" and "Liquorice," with Miss Dorothy Venton, were very well put over. Miss Venton is full of vivacity as Kitty; she works hard and with good effect all the time. Her numbers "In Happy Amsterdam," with Mr. Bay Russell, and "Broadway Street," and the finale, "San Francisco," on her own, were received with acclamation. Mr. George Glover is the light comedian, and the character of Jack, the matinée idol, could not be in better hands. He sings in fine style "Any Little Girl," and joins Miss Ivy Proudfoot in the duets "I Long for You" and "Italian Men." Pretty Miss Proudfoot acts charmingly throughout the show, and sings "Willow Tree" delightfully. Mr. Bay Russell is an acquisition in most of the comedy scenes. His song "Happy-Go-Lucky" and "A Little Ray of Sunshine" are loudly applauded. Miss Marie Clare is well cast as the Vamp. She renders her "Wooden Whistle" number cleverly. Messrs. Alf Sims and Dene Williams and the Misses A. Kennedy and G. White in other parts, and the River Girls, an entrancing chorus, complete the fine cast.

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A MOLIERE READING.

New Translation of "Les Femmes Savantes."

Lovers of Molière are apt to be suspicious of translations His genius was so unique and his satirical farces so perfectly modelled that in the hands of an indifferent translator all the delicious mannerisms and affectations might fade away and die. It is so much a question of atmosphere and touch. But those who went to the Institut Français on Thursday evening last with an understandable feeling of apprehension to hear a dramatic reading in English of "The Blue Stockings," adapted from "Les Femmes Savantes" by Vera Beringer and Mesley Down, found their fears groundless. Nay, they were forgotten in the delight of hearing so excellent a translation so well spoken. Mr. R. B. Cunninghame Graham, the chairman, remarked after the reading that we were fortunate in having listened to an adaptation which reproduced even to the slightest nuance the delights of the famous satire. He might also have added how fortunate we were in securing so distinguished a cast who all read so intelligently and appreciatively that the rich comedy of the most learned and complacent ladies seemed actually to unroll itself before our eyes. Miss Muriel Alexander made a charming and appealing figure as Henriette, and the trio of women pedants were most amusingly handled by Miss Vera Beringer, Miss Esmé Beringer and Miss Drusilla Wills. There was also the deliciously pert maidservant, Martine, of Miss Nora Nicholson. Mr. Charles Quartermaine spoke his lines beautifully as Clitandre, and Mr. Bruce Winston's rendering of the poet, Trissotin, was a joy. This was a Trissotin after Molière's own heart, a sublime piece of ridicule at the expense of the poetaster of the day. The scene between the two friends Trissotin and Vadius (Mr. Tom Heslewood) was most hilarious and contagiously absurd. Mr. Stanley Drewitt was absolutely in the picture as the harassed Chrysale, and smaller parts were all well read by Mr. Frank Petley, Mr. Channell Hardy, and Miss Georgina Booth Miss Beringer and the whole of the cast can be highly congratulated on the success of this entertaining reading.

"HAPPY DAYS"

"Happy Days" are crowded into happy hours in this revue by Turf Productions. First produced last July, it has had a splendid provincial run, and made its London début under most encouraging circumstances on Monday night, Jan. 19, at the Theatre Royal, Stratford, every available seat being filled at the second house. Some really fine scenes are depicted, and the dressing is a credit to the designers, while the chorus display the costumes most effectively. The cast is well chosen, and Arthur Turnbull gives everyone a fine lead. He is a comedian who seizes upon every opportunity to extract a laugh—and these were many—and he has an ingratiating confidential manner which does not allow his audience to miss a point. His exposition of how a pawnbroker's business should be carried on was very funny, and he was still more laughter-provoking in his interview with Stan. G. Pell in a bother about a car and a lady. With Betty Bruce he has a good number in "Me and You," which they conclude with an eccentric dance. Miss Bruce is a refreshing type of comedienne and does not fail to secure her share of the honours. In "Warming My Hands in My Muff" she was most successful. Reginald Adair has not only a fine presence, but a capital voice, and apart from clever acting he sang with effect "Don't Waste Tears Over Me," whilst with Miss Kitty Gee a particularly fine number was contributed in "Arabian Moon." Miss Gee also treated the audience to that captivating song, "Dreamland Melody," in which she was supported by the Eight Hazels, who in all their dances were most becomingly attired, and throughout sang and danced delightfully. Allan Rochester worked in a pleasing selection, "They Love It," and another success of his was a song with the girls about girls, "There's a Little Bit of Devil." Miss Kitty Gee told of the beauties of "Twilight" in song, in company with the Hazels; and Allan Rochester, in a sprightly manner, gave an exhibition of "The Broadway Street." An amusing and musically pleasing scene presented tavern revels which reminded one of the good old days, with snatches of some good old songs. The first half concluded with a scena by the whole company, who, as Hawaiians, played and sang about "Ukuleles" in haunting style.

Bros. Egbert.

Concluding at the New Oxford on Saturday last, the Bros. Egbert are resuming their sketch on the halls after a brief rest.

Tom Cable.

Owing to his great success at the King's Theatre, Edinburgh, Mr. A. Stewart Craikshank has re-booked Mr. Tom Cable for pantomime next year as principal comedian.

(Continued from col. 2.)

COVENTRY HIPPODROME (rehearsal, 1).—"Oceans of Joy."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"The Globe Trot."
EDMONTON EMPIRE (rehearsal, 12).—Albert de Courville's "Flirts and Skirts."
EXETER HIPPODROME.—Burr and Hope, Norman Field, Stanley Twins and Mona, O'Brien and Lady, Christo and Strand, Howard Rogers.
GLASGOW PAVILION.—Playgoers' Syndicate present "Tom, Tom, the Piper's Son."
GOLDERS GREEN HIPPO. (rehearsal, 12).—"Creaking Chair."
GRANVILLE, WALHAM GREEN (rehearsal, 12).—Revue, "Jog Trot."
KEIGHLEY HIPPODROME (rehearsal, 12).—The Royal Italian Circus.
KINGSTON EMPIRE (rehearsal, 12.45).—Messrs. F. Leslie Moreton and Guyton Heath present "Chu Chin Chow."
LONDON, SHOREDITCH.—Miss Ella Shields, Harry Lowther and Co., Miss Audrey Knight, Two Alberts, Leah Victoria, Ted Urry, Burton and Harris, Victor Martyn, Gordon Bros., Carlos Ames.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—"The Pepper Box."
PENGE EMPIRE (rehearsal, 12).—"The Side Show."
QUEEN'S, POPLAR.—Miss Ida Crispi presents "Rattles."
READING PALACE THEATRE.—"Irene."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Lewis Davenport, Keith and Joan Dingley.
ST. JAMES'S CINEMA.—Miss Ethel Bull.
YARMOUTH HIPPODROME.—"Laughs and Frills" Revue.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALADDIN (BLISS). — Jan. 26, O.H., Coventry.
ALADDIN (HIGHLEY).—Jan. 26, Hippo., Nuneaton; Feb. 2, Hippo., Wigan.
ALADDIN (HOLMSHAW AND JOEL).—Jan. 26, Olympia, Coalville; Feb. 2, Empire, Shirebrook.
ALADDIN (HOLMSHAW AND JOEL).—Jan. 26, Palace, Lincoln; Feb. 2, Empire, Heanor.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
BABES IN THE WOOD (BARNES).—Jan. 26, Empire, Belfast.
BABES IN THE WOOD (DESMOND).—Jan. 26, Empire, Langley Moor; Feb. 2, T.R., West Stanley.
BABES IN THE WOOD (KIMBERLEY AND LISTON).—Jan. 26, T.R., Aston.
BABES IN THE WOOD (LEES).—Jan. 26, Hippo., Hamilton.
BABES IN THE WOOD (SLACK).—Jan. 26, Palace, Treharris.
BABES IN THE WOOD (SWIFT).—Jan. 26, Eden, Bishop Auckland.
BABES IN THE WOOD (VENTOM SWIFT).—Jan. 26, Eden, Bishop Auckland.
BABES IN THE WOOD (MAVIS AND BRENNAN).—Jan. 26, Empire, Burnley.
BALKAN PRINCESS.—Jan. 26, Grand, Mansfield; Feb. 2, Hippo., Nottingham.
BAYNTON, HENRY.—Jan. 26, Leigh; Feb. 2, Barnsley.
BEAUTY AND THE BEAST (JAZON AND MONTGOMERY). — Jan. 26, Hartlepool.
BELLA DONNA.—Jan. 26, T.R., Brighton; Feb. 2, T.R., Bolton.
BELLE OF NEW YORK.—Jan. 26, O.H., Dunfermline.
BENSON, SIR FRANK.—Feb. 2, Hippo., Boscombe.
BETTY.—Jan. 26, Kirkcaldy; Feb. 2, Aberdeen.
BLUEBEARD (JAZON AND MONTGOMERY).—Jan. 26, Met., Manchester.
BLUEBEARD'S EIGHTH WIFE (RED).—Jan. 26, T.R., Chatham; Feb. 2, Theatre, Richmond.
BLUEBEARD'S EIGHTH WIFE (BLUE).—Jan. 26, Playhouse, Leith (3); Exchange, Spalding (3); Feb. 2, Guildford (3), T.R., Norwich (3).
BLUEBEARD. (STANTON).—Jan. 26, Oxford, Banbury.
BOODLE.—Jan. 26, Court, Liverpool.
BRITISH NATIONAL OPERA.—Feb. 2, Alhambra, Bradford.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROADWAY JONES.—Jan. 26, Empire, Hackney; Feb. 2, Ardwick, Manchester.
BUCKLEY, FRANK. — Jan. 26, Palace, Stamford.
BUNTY PULLS THE STRINGS (NO. 1).—Jan. 26, Hippo., Gloucester; Feb. 2, T.R., Nottingham.
CABARET GIRL. — Jan. 26, H.M., Carlisle.
CAMPBELL, MRS. PATRICK.—Jan. 26, Theatre, Perth; Feb. 2, Pavilion, Ayr.
CARL ROSA OPERA CO. — Jan. 26, Grand, Hull, and Court, Warrington.
CATHERINE.—Jan. 26, Grand, Oldham; Feb. 2, T.R., York.
CHU CHIN CHOW. — Jan. 26, Empire, Chiswick.
CINDERELLA (FRANKS). — Jan. 26, Hippo., Nottingham.
CINDERELLA (GEORGE MORGAN).—Jan. 26, Hippo., Mexborough; Feb. 2, Regent, Bradford.
CINDERELLA (STEPHENSON). — Jan. 26, Col., Ilkeston.
CINDERELLA (WILLATS).—Jan. 26, T.R., Brynmawr; Feb. 2, Empire, Mountain Ash.
CO-OPTIMISTS.—Jan. 26, T.R., York.
DAME TROT.—Jan. 26, Palace, Huddersfield; Feb. 2, Grand, Derby.
DEANE, HAMILTON. — Jan. 26, T.R., Hyde; Feb. 2, Grand, Wolverhampton.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DICK WHITTINGTON (BISHOP).—Jan. 26, Queen's Park, Manchester.
DICK WHITTINGTON (DALTON AND CLIFTON).—Jan. 26, Altrincham; Feb. 2, Barnsley.
DICK WHITTINGTON (HOLMSHAW).—Jan. 26, Royal, Dewsbury.
DICK WHITTINGTON (UNITED).—Jan. 26, Grand, Blackpool.
DOBELL, W. L. — Jan. 26, Picture H., Newbridge (3).
DOLLAR PRINCESS.—Jan. 26, London Tour.
DORAN, CHAS., CO.—Feb. 2, Opera House, Londonderry.
D'OYLY CARTE OPERA CO.—Jan. 26, T.R., Halifax; Feb. 2, T.R., Blackburn.
D'OYLY CARTE OPERA CO. (REPERTORY).—Jan. 26, Court, Liverpool; Feb. 2, P.O.W., Birmingham.
DUNSTAN, EDWARD. — O.H., Burnley (season).
FARMER'S WIFE.—Jan. 26, Rep. T., Birmingham; Feb. 2, New, Oxford.
FATAL WEDDING.—Jan. 26, T.R., Stratford; Feb. 2, Palace, Southampton.
FORTY THIEVES (PARKIN).—Jan. 26, Col., Kettering.
FRASQUITA.—Jan. 26, King's, Glasgow; Feb. 2, Court, Liverpool.
GODWIN HALLETT OPERA CO.—Feb. 2, O.H., Cheltenham.
GOODY TWO SHOES (DON).—Jan. 26, Hippo., Keighley.
GOODY TWO SHOES (OSMOND).—Jan. 26, Palace, Blackburn.
GOODY TWO SHOES (ROONEY).—Jan. 26, Hippo., Preston.
HAPPY MARINER.—Jan. 29, O.H., Scarborough.
HAVOC.—Jan. 26, T.R., Portsmouth; Feb. 2, Grand, Croydon.
HUMPTY-DUMPTY (DE LACY).—Jan. 26, Hippo., Hulme.
IMPERIAL OPERA. — Jan. 26, Palace, Bedlington; Feb. 2, Grand, W. Hartlepool.
INTERRUPTED HONEYMOON.—Jan. 26, O.H., Northampton.
IN THE NEXT ROOM.—Jan. 26, Palace, Chelsea; Feb. 2, Empire, Penge.
IT PAYS TO ADVERTISE.—Jan. 26, W.G., New Brighton; Feb. 2, Hippo., Birkenhead.
JACK AND JILL (FLORRIE FORDE).—Jan. 26, Empire, Sheffield.
JACK AND JILL (MADDOX).—Jan. 26, Empire, W. Bromwich.
JACK AND JILL (SPENCER).—Jan. 26, Met., Bootle.
JACK AND THE BEANSTALK (JAZON AND MONTGOMERY). — Jan. 26, Palace, Salford.
JACK AND THE BEANSTALK (SUTTON).—Jan. 26, Royal, Smethwick.
JACK THE GIANT KILLER (CONVERY).—Jan. 26, Palace, Newcastle.
JOAN ALL ALONE. — Jan. 26, Empire, Leeds; Feb. 2, Palace, Hull.
KATINKA.—Jan. 26, Empire, Cardiff.
KATINKA.—Jan. 26, Royal, Blackburn.
LADY OF THE ROSE.—Jan. 26, Lyceum, Edinburgh.
LAST WALTZ. — Jan. 26, Empire, S. Shields.
LILIES OF THE FIELD.—Jan. 26, Lyceum, Swindon; Feb. 2, County, Reading.
LITTLE BO-PEEP (KIDDIE).—Jan. 26, Palace, Halifax.
LITTLE JACK HORNER (READING).—Jan. 26, St. Julian's, Guernsey.
LITTLE NELLIE KELLY. — Jan. 26, Empire, Newcastle.
LOVE MATCH.—Jan. 26, Tivoli, Aberdeen; Feb. 2, King's, Dundee.
MADAME POMPADOUR.—Jan. 26, H.M., Walsall; Feb. 2, O.H., Coventry.
MADAME POMPADOUR. — Jan. 26, Grand, Croydon; Feb. 2, New, Cambridge.
MAID OF THE MOUNTAINS.—Jan. 26, Grand, Hanley.
MAN WHO CAME BACK.—Jan. 26, Lyceum, Sheffield; Feb. 2, Grand, Oldham.
MARSH, ALEXANDER.—Jan. 26, New, Cambridge.
MARTIN HARVEY, SIR JOHN.—Jan. 26, Empire, Preston; Feb. 2, O.H., Southport.
MAURICE, IVY, REP.—Jan. 26, Royal, Great Yarmouth.
MAXIM REPERTORY.—Jan. 26, Cotswald H., Dursley; Feb. 2, Cinema, Lydney.
MELODY BOX.—Jan. 26, Olympia, Shoreditch; Feb. 2, Empire, Swansea.
MERRY WIDOW.—Jan. 26, P.O.W., Grimsby; Feb. 2, O.H., Northampton.
MORALS.—Jan. 26, T.R., Norwich; Feb. 2, T.R., Yarmouth.
MOTHER GOOSE (RICH).—Jan. 26, Grand, Derby.
MOTHER GOOSE (SLACK). — Jan. 26, Jubilee Hall, Weymouth.
MOTHER GOOSE (SWIFT). — Jan. 26, Olympia, Dublin.
MOTHER HUBBARD (DE LACY).—Jan. 26, Pavilion, Liverpool.
MR. MANHATTAN.—Jan. 26, Stratford; Feb. 2, Hippo., Southampton.
MR. TICKLE, M.P.—Jan. 26, Empire, Finsbury Park.
NELLIE DEAN.—Jan. 26, Palace, Camberwell.
NERVOUS WRECK.—Feb. 2, T.R., Chatham.
NO MAN'S LAND.—Jan. 26, Devonshire Park, Eastbourne.
NOTHING BUT THE TRUTH.—Jan. 26, Lyceum, Ipswich; Feb. 2, Pavilion, Rusholme.
OFFICERS' MESS. — Jan. 26, Pleasure Gdns., Folkestone.
O'MARA OPERA CO.—Jan. 26, T.R., Peterborough; Feb. 2, Palace, Scunthorpe.
OVER THE HILL.—Jan. 26, Empire, Ellesmere Port.
PEG O' MY HEART.—Jan. 26, Grand, Blackpool; Feb. 2, Royal, Peterborough.
PERI.—Jan. 26, T.R., Bolton; Feb. 2, T.R., Rochdale.
PETER PAN.—Jan. 26, O.H., Cheltenham; Feb. 2, Empire, Swindon.
POPPY.—Jan. 26, Hippo., Southampton.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REPERTORY.—Jan. 19, O.H., Tunbridge Wells (Season).
RED RIDING HOOD (JAZON AND MONTGOMERY).—Jan. 26, Rotunda, Liverpool.
RED RIDING HOOD (LEES).—Jan. 26, Hippo., Salford.
RED RIDING HOOD (WILLIAMS AND BEANLAND).—Jan. 26, Grand, Doncaster.
RIP VAN WINKLE.—Jan. 26, Pavilion, Alloa.
RISING GENERATION.—Jan. 26, West Pier, Brighton.
ROBINSON CRUSOE (LEES).—Jan. 26, Palace, Carlisle.
ROBINSON CRUSOE (SALBERG).—Jan. 26, Grand, Swansea.
SALLY.—Jan. 26, T.R., Worcester; Feb. 2, Artillery, Woolwich.
SEA URCHIN.—Jan. 26, New, Oxford; Feb. 2, Playhouse, Cardiff.
SINBAD THE SAILOR (DALTON).—Jan. 26, Grand, Bolton; Feb. 2, Empire, Middleton.
SINBAD THE SAILOR (LE CREN). — Jan. 26, O.H., Dudley.
SINBAD THE SAILOR (LINTON).—Jan. 26, King's, Newcastle, Staffs.
SPORT OF KINGS. — Jan. 26, Hippo., Darlington; Feb. 2, Royal, Halifax.
SO THIS IS LONDON.—Jan. 26, T.R., Lincoln; Feb. 2, Royalty, Barrow.
STOP FLIRTING (ALFRED BUTT).—Jan. 26, County, Reading; Feb. 2, T.R., Portsmouth.
STREET SINGER.—Jan. 26, Empire, Sunderland.
SUNSHINE SALLY. — Jan. 26, Regent, Bradford.
TERRY, FRED, AND JULIA NEILSON. —Jan. 26, Alhambra, Barnsley; Feb. 2, O.H., Leicester.
TIGER CATS.—Jan. 26, Royal, Rochdale.
TILLY.—Jan. 26, Palace, Leicester.
TONI.—Jan. 26, P.O.W., Rugby; Feb. 2, T.R., Norwich.
TONS OF MONEY (WHITE).—Jan. 26, Stoke Newington; Feb. 2, Luton.
TONS OF MONEY (BLUE).—Jan. 26, Bournemouth; Feb. 2, Swansea.
WAY OF AN EAGLE.—Jan. 26, County, Shrewsbury.
WHIRLED INTO HAPPINESS.—Jan. 26, King's, Greenock.
WHITE CARGO (NORTH).—Jan. 26, Alhambra, Glasgow; Feb. 2, Empire, South Shields.
WHITE CARGO (SOUTH).—Jan. 26, Artillery, Woolwich; Feb. 2, T.R., Brighton.
WHO'S MY FATHER?—Jan. 26, Empire, Newcastle.
WISHING WELL.—Jan. 26, O.H., Southport.
YOUNG PERSON IN PINK.—Jan. 26, Hippo., Golders Green; Feb. 2, O.H., Blackpool.

REVUES.

ALL IN FAVOUR.—Jan. 26, Hippo., Wolverhampton; Feb. 2, Empire, Brixton.
ALL VIM.—Jan. 26, Empire, Burnley.
BARNSTORMERS.—Jan. 26, Empire, Glasgow.
BRIGHTER LONDON.—Jan. 26, Empire, Edinburgh.
BRILLIANTS.—Jan. 26, Tower, Goole.
CASEY'S COURT.—Feb. 2, Alex., Stoke Newington.
CONTRASTS.—Jan. 26, Gaiety, Houghton-le-Spring.
DAUBS AND DIMPLES.—Jan. 26, T.R., Oldham.
EIGHT O'CLOCK CABARET.—Jan. 26, O.H., Scarborough.
EPISODES.—Jan. 26, Queen's, Poplar.
EVENING NEWS.—Jan. 26, Granville, Walham-green.
EVENTS.—Jan. 26, Hull; Feb. 2, Edinburgh.
FAMILY CIRCLE.—Jan. 26, Empire, Kilburn.
FETCH A POLICEMAN.—Jan. 26, Palace, Swansea.
FIZZ.—Jan. 26, New, Andover.
FLIRTS AND SKIRTS.—Jan. 26, Empress, Brixton.
FOLLOW THE MONEY.—Jan. 26, Empire, Edmonton; Feb. 2, Hippo., Poplar.
FORBIDDEN FRUIT.—Feb. 2, Hippo., Sheffield.
FRED KARNO'S FOLLIES.—Jan. 26, Grand, Halifax; Feb. 2, Tivoli, Hull.
FUN ON AN OCEAN LINER.—Jan. 26, New, Crewe; Feb. 2, Hippo., Dublin.
GAY CITY.—Jan. 26, Palace, Salisbury.
GINGER.—Jan. 26, Belfast; Feb. 2, Empire, Leeds.
GOLDEN WEST.—Jan. 26, Palace, Oldham.
GRUMBLES.—Jan. 26, Hippo., Wrexham.
HAPPY HOURS.—Jan. 26, Hippo., Liverpool; Feb. 2, Hippo., Willesden.
HELLO! BILL.—Jan. 26, Pavilion, Ayr.
HELLO! CHUCKLES.—Jan. 26, Empire, W. Bromwich.
HELLO! UNCLE.—Jan. 26, Playhouse, Blackwood.
HIS LUCKY WIFE.—Jan. 26, Pavilion, Liverpool.
HOLLYWOOD FOLLIES. — Jan. 26, Hippo., Portsmouth; Feb. 2, Empire, Finsbury Park.
HONEYMOON GIRL.—Jan. 26, Palace, East Ham.
HOP SCOTCH.—Jan. 26, Theatre, Paisley.
IDEAS.—Jan. 26, Lewisham; Feb. 2, Shoreditch.
JOG TROT.—Jan. 26, Hippo., Dover; Feb. 2, Granville, Walham Green.
KHAKI.—Jan. 26, Empire, Islington.
LEAP YEAR.—Jan. 26, Palace, Manchester.
LONDON TO NEW YORK.—Feb. 2, Workmen's Hall, Ferndale.
LOOKING GLASS, THE.—Jan. 26, Empire, Croydon.
LOOM, THE.—Jan. 26, Metropolitan, W.
LOVE AND KISSES.—Jan. 26, Grand, Clapham.
LOVE AND LAUGHTER. — Jan. 26, Hippo., Coventry; Feb. 2, Hippo., Huddersfield.
LUCKY 13.—Jan. 26, Bedford, Camden Town.
MAGICAL MOMENTS.—Jan. 26, Hippo., Poplar.
MELODY BOX.—Jan. 26, Olympic, Shoreditch; Feb. 2, Empire, Swansea.
MISS 1925.—Jan. 26, King's, Southsea.
MUDDLES.—Jan. 26, Victoria, Dundee.
NINE O'CLOCK REVUE. — Jan. 26, Hippo., Aldershot; Feb. 2, Hippo., Brighton.
ON THE DOLE.—Jan. 26, Palace, Blackpool; Feb. 2, Hippo., Hulme.
OUR LIZ (NO. 1.).—Jan. 26, Hippo., Manchester; Feb. 2, Palladium, Southport.
PAGES.—Jan. 26, Palace, Hammersmith.
PARADISE ALLEY.—Jan. 26, Grand, Walsall.
PARISH RELIEF.—Jan. 26, Hippo., Ipswich.
PINS AND NEEDLES.—Jan. 26, Tivoli, Hull.
PLEDGES.—Jan. 26, Tivoli, Barrow-in-Furness.
PRANKS.—Jan. 26, Empire, Gateshead.
PUPPETS.—Jan. 26, Empire, Penge.
RADIOS. — Jan. 26, Bradford; Feb. 2, Derby.
RAINBOW, THE.—Jan. 26, Palace, Ramsgate.
RATTLES.—Jan. 26, New, Northampton.
REAL STUFF.—Jan. 26, Marina, Lowestoft.
RENT FREE.—Jan. 26, Empire, York.
RING IN.—Jan. 26, Empire, Newport.
ROUND THE TOWN.—Feb. 2, Plymouth.
SCANDALS.—Jan. 26, Hippo., Willesden.
SCOTCH BUDGET.—Jan. 26, Star, Partick; Feb. 2, Pavilion, Ashington.
SERVED HOT.—Feb. 2, T.R., Sunderland.
SHAVINGS.—Feb. 2, Royal, Crewe.
SIGN ON.—Jan. 26, Palace, Burnley; Feb. 2, Palace, Halifax.
SITUATIONS.—Jan. 26, Windsor; Feb. 2, Maidstone.
SNACKS.—Jan. 26, Royal, Blyth; Feb. 2, Palace, Carlisle.
SNATCHES.—Jan. 26, Hippo., Great Yarmouth.
STUNTS OF 1925.—Jan. 25, Col., Portsmouth; Feb. 2, Grand, Plymouth.
TEN TO ONE ON.—Jan. 26, Palace, Reading.
THERE YOU ARE, THEN.—Jan. 26, Royal, Edinburgh.
TONICS.—Jan. 26, Palace, Walthamstow.
TRUMPS.—Jan. 26, Globe, Consett.
'ULLO!—Jan. 26, Hippo., Boscombe; Feb. 2, Hippo., Manchester.
VISIONS. — Jan. 26, Plymouth; Feb. 2, Clapham.
WAKE UP.—Jan. 26, Hippo., Norwich.
WEEK IN A NIGHT.—Jan. 26, Hippo., Southend.
WEEK'S PLEASURE.—Jan. 26, Palace, Warrington.
WET AND DRY.—Feb. 2, T.R., Leigh.
WHAT CHEER.—Jan. 26, Palace, Bradford.
WHAT HO!—Jan. 26, Col., Oldham.
WILD OATS.—Jan. 26, Hippo., Huddersfield.
WONDERS.—Jan. 26, Hippo., Sheffield.
ZIP.—Jan. 26, Hippo., Birkenhead; Feb. 2, Hippo., Rochdale.

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"THE SPLEEN, OR ISLINGTON SPA."

This 18th century comedy in two acts, by George Colman the elder, was produced on Friday evening, the 16th, by the Islington Antiquarian Society at the Central Library, Holloway-road. It was first performed at Drury Lane on March 7, 1776, the cast including such well-known actors of the day as Robert Baddeley, Thos. King, and John Moody. David Garrick, the then lessee of Drury Lane, was the producer.

An excellent performance was given by members of the Islington Society, and music of the period was during the intervals effectively played by Mr. Frank Crossman (piano) and Miss Blanche Porter (violin).

The author seems to have taken his plot from Molière's "Le Malade Imaginaire," one of the chief characters in both plays being a man who believes he is the victim of various deadly ailments. In Colman's comedy the supposed invalid, a citizen of London, selects Islington Spa as a particularly healthy suburban resort, and goes there on the advice of the doctors he consults.

Mr. A. L. Bateman was excellent as D'Oyley, a retired tradesman, who imagines he is a sufferer from numerous complaints, but is still bent on matrimony. As his friend Aspin, Mr. S. T. C. Weeks made the very best use of his opportunities. The Rubricks, father and son, were capitally represented by Mr. W. J. Harris and Mr. Macalister respectively. Mr. Crowther was also good as Merton. Mrs. Bateman deserves a word of praise for her admirable rendering of Laetitia, who, in an effective scene, appears as a young doctor; Mrs. Bateman also recited the witty epilogue. Mrs. Harris as Mrs. Rubrick made a decidedly favourable impression, and looked well in the fashionable dress of the period, and Mrs. Eames scored as the middle-aged spinster, Tabitha. Other parts were assigned to Messrs. Wheatley, Attwood, and Rouse, the Misses L. Meyer, and M. Pratt. For his excellent work as producer a presentation was made to Mr. J. B. Nicholas.

"Palmistry for Everyone," by Beckwith Kirk (published by Heath Cranton, Ltd., at 3s. 6d. net) is an interesting little book. It differs from many of its kind in that it refuses any cognisance of the merely frivolous side-issues of the study, and succeeds in giving a thoroughly reasoned insight into this popular and ancient science. Mr. Kirk is of the opinion that cheirosophy should be more practised and sought after than it is, for the condition of the hand is also a key to the physical welfare of the body. He urges strongly that no man or woman should take up this study lightly, and certainly, from the vivid details he presents, it seems that years of study would be necessary for thorough enlightenment. To anyone desirous of pursuing the subtleties of this science we can thoroughly recommend Mr. Kirk's little book. The twenty-one drawings used as illustrations are remarkably clear and helpful.

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A good variety bill is provided at the Ilford Hippodrome this week. Henriques, the Human Serpent, gives an inimitable display, and is followed by Dorothy Colston, who, with her rich contralto voice, delights her audience with such items as "Just a Song at Twilight" and (on Monday night in response to a well-merited encore) "Annie Laurie." Fyne and Hurley, as burlesque comedians, are excellent, and keep the house in one continuous roar of laughter, while Tucker, the singing violinist, is as tuneful and entertaining as ever. Johnson Clark and "Hodge," the yokel, present an entirely new and original ventriloquial scena, which is much appreciated. The O'Gorman Brothers are a smart pair of comedians and are exceptionally amusing, the fun they get out of newspaper advertisements being a novelty. Whit Cunliffe, the popular light comedian, is a power in the programme, and is a great favourite, while the concluding item is Moody's Cabaret Band in selections from their repertoire and a fox-trot competition open to all comers at every performance. For this week the management have secured the services of Arthur Collard and Vera James, winners of the world's Amateur Championship (1925), Queen's Hall, who give exhibition dancing, and will also act as judges for the competition, the prizes in connection with which are five, three, and two pounds respectively.

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Rehearsal at 12 noon for—
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THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Laurence Glen, Gotham Quartette, Hart and O'Brian, Ruby Sisters, Henriette De Sorris.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"Tilly."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
"Ring In."

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Pictures and Varieties.

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Rehearsal at 12 noon for—
Haig and Escoe, Harry Thurston, George Hurd, Rudinoff, The Jovers.

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Rehearsal at 12.30 p.m. for—
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Rehearsal at 10 a.m. for—
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VARIETY ARTISTES' BENEVOLENT FUND & INSTITUTION.

Cost of maintenance of Benevolent Institution, about £52. Number of old artists residing there, 42. (Ladies 11, Men 31.) Amount of Weekly Pensions, £52 17s. 3d. Number of Pensioners, 63 Amount of loans, grants, fares, &c., £31 3s

FROM THE PROVINCES.

(Continued from page 9.)

At the Hippodrome, ACCRINGTON, Mr. Harry Gilpin presents the pantomime, "Goldilocks and the Three Bears," to capital houses. Miss Dorothy Owen, in the part of Goldilocks, is very convincing; Miss Gaye Gordon as Colin makes a fine principal boy; and the fun-making is in the hands of Billy May and Bert Maple, as Billy and the Baron. Other artists are Etty Howard, Mary Gibson, Ivy Hill, Sadie East, Jack Morrisey, the Dane Bros., and Little Watts, the Grenadier Quartette, and the Palace Girls. At the Princes Huguette Duflos, in "Konigsmark," is the attraction.

Messrs. Macdonald and Young's company is producing at the Theatre Royal, ASHTON, the musical play, "Katinka." Mr. Hugh Friel is playing lead, and Misses Esme Major, Vera Barker, and Bardy Russell are prominent in song and humour. At the Empire Hippodrome, the Broadhead Players are producing "The Adventures of Lady Ursula," the former part of the week, and for the latter "The Christian" will be staged, the cast including Ethel Bracewell, Paul Neville, and Chas. Brandon.

After a month of pantomime, the Theatre Royal, BATH, is occupied by the Bath Operatic Society, who are staging "Les Cloches de Corneville," produced under the direction of Mr. Shelford Walsh (who also plays Gobo), and Mr. Jan Hurst, with his full Pump Room Orchestra, as musical director. At the Palace the Columbia Productions present the American revue "Me and My Girl," with a strong cast, including Brandow and Brand, Evelyn Taylor, and Ken Warry.

At the Grand Opera House, BELFAST, Mr. Fred W. Warden's successful pantomime "Humpty Dumpty" is in its last week. Last night (Tuesday) Mr. Harry Gunn (King Sollum) was accorded a benefit, and a similar compliment will be extended to Mr. James M. McCann, resident manager, on Friday. At the Hippodrome the revue "Ginger" is the principal attraction, with a capital cast, including Hedges Bros. and Jacobson, Fred Malcolm, Mona Magnet, 10 Ginger Girls, &c. "The Babes in the Wood" is still drawing crowded houses at the Empire.

At the Hippodrome, BIRKENHEAD, is Harry Slingsby's revue, "Zip," featuring Billy Caryll, Hilda Mundy, Sterndale with his violin, Yama Quintette, Dora Dolara, Jack Skebbo, Charles Weaver, Phyllis Pleydell, Twelve Zip Girls. At the Argyle are Sybil Vane, assisted by Leon Donque, Nita and Coco, Jimmy Law, Fran-Klint, Sanni, Dene Dunlop, and Bert Weston. Musical interlude by the Argyle Orchestra, conductor J. Whitelock.

The United Productions are presenting "Dick Whittington and His Cat" at BLACKPOOL Grand. Dorothea Gould is the principal boy, and Jack Cardiff the chief comedian. At the Opera House "Peg o' My Heart" is being given by Cecil Barth's company, including Eileen Crowe. At the Palace of Varieties "On the Dole," with Albert Burdon in the principal part, is the attraction.

"Tons of Money" pays a return visit to the Theatre Royal, BOURNEMOUTH, performed by a first-class company.

At the Prince's, BRADFORD, "Robinson Crusoe" remains the attraction; at the Alhambra is Harry Day's famous revue "Radios," featuring George Clarke and Kitty Emson; whilst at the Palace Mr. John D. Roberton presents the revue "What Cheer," with Stan Annison, Evelyn Major, Betty and Billy Clark, Hilda Gibson, George Clayton, and Gilbert Haley.

"Bella Donna" is staged at the Royal, BRIGHTON, with Miss Phyllis Neilson-Terry in the lead, supported by Mr. Frank E. Petley. Mr. Edward Cooper, and Miss Lydia Andre. A variety show is at the Hippodrome, including Little Tich, Billy Bennett, Jerry and Co., Halma, Kranton, and Madge Dickinson and Co. in "The Sauce Box." "The Rising Generation" is on the West Pier, with Mr. Gerald Mirrielees, Mr. George Howard, Miss Janet Morrison, in the cast. "The Babes in the Wood," second edition, is at the Grand. The Palace Pier Theatre is closed.

At the Prince's, BRISTOL, the pantomime "Goldilocks and the Three Bears" is running merrily on. The principals work well together, Horace Mills (Dame) and Kit Keen (Captain Bullett) proving especially popular. At the Theatre Royal "Aladdin" is playing to packed houses. At the Hippodrome the variety programme includes "The Leave Lorry," an Anglo-French comedy sketch, with Reg. Stone and Hal Jones; Five Junetros; Harry Thurston, in character studies; Rudinoff; Frank and Vesta; and the Brothers Walsh, Jewish comedians. At the Empire is the revue "Gay Paree," by a first-class company. At the Little Theatre is "If Four Walls Told."

At the Victoria, BURNLEY, the Edward Dunstan Repertory Company continue a successful season, and present "Becket," "The Three Musketeers," and "David Garrick." The comedy success, "Sign On," is at the Palace, presented by King and Benson. An up-to-date version of the pantomime, "Babes in the Wood," is staged at the Empire.

At the New Theatre, CAMBRIDGE, the fifth annual Shakespearean Festival is being held, under the direction of Harold V. Neilson. Monday, "Twelfth Night"; Tuesday, "The Taming of the Shrew"; Wednesday, matinée, "The Merchant of Venice"; Wednesday evening, "A Midsummer Night's Dream"; Thursday, "Othello"; Friday, "The Winter's Tale"; Saturday, matinée, "A Midsummer Night's Dream"; Saturday evening, "Twelfth Night."

At Her Majesty's, CARLISLE, Mr. T. C. Wray presents the musical comedy "The Cabaret Girl"; whilst at the Palace is Harry Lee's pantomime "Robinson Crusoe," featuring as principal comedian Mr. George West.

Jack Bastow presents his pantomime "Dick Whittington" at the CHORLEY Pavilion Playhouse. The show is excellently staged and good houses are the rule.

At the Corn Hall, CIRENCESTER, Carlton Fredericks presents "Sinbad the Sailor" by an excellent all-round company.

At the Theatre Royal, DARWEN, Jay Gair presents Dolly Ross in her pantomime, "Robinson Crusoe," the cast also including Reg. Heaton, Jim C. Max, Billy Watson, and Vera Waldron.

At the Hippodrome, DERBY, Ray Bros. present "The Side Show," an amusing and well-staged production, with plenty of good music. Fred Morgan, a capital comedian, has some good comedy episodes, notably "The Deputy"; and Harry Arthurs is a vocalist of merit. "The Side Show" Syncopators provide one of the most enjoyable features, and an excellent chorus do good work. The Grand Theatre stages "Mother Goose," with a particularly strong cast. Jessica Way is excellent as Colin, and Gracie Gallimore is a dainty principal girl. George Rapley, as the Dame, and Charlie Rich as Simple Simon, keep the audience continuously amused, and Elsie Roby is good as Sally. The Wallace Orton Quartette, Frances Buckland (Fairy), and Sammy Curtis (the Goose) all do well. There are eleven scenes, and some pleasing specialities by the Dorothy Veitch Eight Kiddies.

At DEVONPORT Hippodrome "Cabaret Calling" is a fine combination of comedy and music. The principals are Jane Ayr, Billy Fry, Dennis Brogan, Wyn and Ivy, Mina Leon, Ken Douglas, The Grafton Girls, and The Operatic Eight.

At the Theatre Royal, DEWSBURY, the Bros. Hannaway present "Dick Whittington." The principal fun-makers are the Bros. Hannaway, supported by a clever company. Topical hits, excellent singing and dancing, and splendid settings make it altogether a pleasing show. At the Empire the Dewsbury Light Operatic Society are producing "Havana." It is a really fine production, and has never been seen in the town before. Mr. F. Gordon is the professional coach.

Messrs. G. E. Williams and Charles Beanland present "Little Red Riding Hood" at the Grand Theatre, DONCASTER. The cast includes Charles Beanland, Little Vera Kitchen, Ida Conroy, Marlie Caird, May De' Laurette, and trick cycling by the Bros. Ashton and Lady. At Arcadia the Maxwell-Hallows Stock Company present "His Excellency the Governor."

At the Royal Hippodrome, DOVER, George Lawrence and Syd. H. Parsons are presenting "The Jog-Trot," a cabaret show in which the cast includes Arty Ash, Ted E. Cowley, Reg. Wakefield and Olga Butt, George Lawrence, Syd. H. Parsons, Doris Drewery, Cissie Morris, Ivor Young, Leslie J. Wain, Alban Padden, Ernestine Hamilton, Mercedes Tolra, Constance Payne, Lily Hunt, Thelma Daniels, Lilian Roze, Maud Sutton, Rhoda Morella, Larry and Lesley, and the Empire troupe of West-End cabaret dancers. At the King's Hall (pictures) Les Storks, the perfect gymnasts, are appearing.

"Sinbad the Sailor" is at the DUDLEY Opera House.

At the King's, DUNDEE, "The Globe Trot," presented by P. M. Turner, is a very bright show. The music, humour, and dancing are features, while some of the scenes, particularly "Pansy Land" and "The Lagoon," strike a note of originality. Clarice Chesney is the leading lady, and captures her audience. The leading comedian is Jack Williams, and he is very entertaining. The operatic excerpts of the Imperial Singers and the vocal contributions of Harry Wilkinson are well received; Arthur Reece and Vi Norton also distinguish themselves, and the chorus deserve special praise. At the Victoria, "Muddles" is a particularly jolly revue. Kit Toms, the leading lady, scores a great success. Fred Roma is the chief comedian, and he also succeeds. Other clever comedy merchants are George Finch and Babs, and Woods and Kenny; Nina Dorna and Barbara Brookes are delightful dancers. Robert Gilmour is a fine vocalist, and others who contribute to the gaiety are Ralph Daly, May Forster, Sydney Wakefield, and Madam Victor's Havana Girls. Herbert Mansfield's Repertoire company present "David Garrick" at the Queen's, the title-rôle being played by Mr. Mansfield in his own masterly manner. Jane Grey's Ada Ingot is a charming performance. Harry Aynsleigh completely realises the character of Alderman Ingot; the Hon. Tom Chivy of Walter Rawlings is a polished performance, and the other parts are most capably enacted. The attraction at La Scala is Pola Negri in "The Spanish Dancer"; at the Kinnaird is "The Shadow of the East," and at the Palace "Treasure Canyon," an exciting Western drama.

Mr. A. Greville Collins brings "No Man's Land" from the St. Martin's Theatre, London, to the Devonshire Park Theatre, EASTBOURNE, with Miss Betty Ross Clarke and Miss Haidee Wright, and the full London cast. There is a strong bill of varieties at the Hippodrome. Among many attractions are Victoria Carmen and Lloyd and Montrose.

At the Crown, BOOLES, the Broadhead Players present "The Eyes of the World." The principal parts are admirably rendered by Winifred Wagne, Stanley Marsh and Philip Vallentine, whilst the other members of the company contribute their share to a satisfactory performance.

At the Lyceum, EDINBURGH, the George Edwardes' Daly's Theatre company is playing a week's engagement with "The Lady of the Rose." The charming musical comedy receives a delightful interpretation. Miss Rose Hignell imparts to the title-rôle a grace and tenderness that brings out the features of the character, while the strongly dramatic impersonation of Colonel Belovar by Mr. Herbert Langley, and his cultured singing are a triumph of art. Mr. Leonard Mackay's study of Baron Sprotti Sprotti remains a finished performance, and Mr. Huntly Wright's acting of Suitanji is full of humour. The other parts are in the capable hands of Mr. Reginald Palmer, Mr. Franklin Tilton, Mr. Leon Chester, Miss Eve Gray, and Miss Winifred Hall. Chorus and orchestra render valuable aid under the baton of Mr. Thomas M. Tunbridge. Mus. Bac. The Sydney Productions present a revue, "There You Are, Then," twice nightly at the Royal. Miss Lily Hartley and Mr. Ross Warren are untiring in the principal parts, and an excellent show is further strengthened by the Alabama Syncopated Band, Miss Doris Crawford, and Mr. Rex L'Estrange.; Rich. Keith and the Jazzanza Girls. The pantomime "Cinderella" is still drawing large audiences to the King's. The Wylie-Tate production, "Brighter London," is having an undoubted success at the Empire. Mr. Jack Edge is in his best vein, and is supported with much humour by Mr. Leslie Sarony. Miss Ruth French and Miss Elsie Prince impart grace and vivacity to their scenes, in which their dancing is indeed the poetry of motion. Mr. Hal Bryan is another capital member of the cast, and the scenic changes are extremely beautiful.

A popular engagement at the Hippodrome, GLOUCESTER, is a personal visit of Mr. and Mrs. Graham Moffat and their company of Scottish Players, in "Bunty Pulls the Strings."

The attraction at the Tower Theatre, GOOLE, is the revue, "Brilliants," presented by W. H. Edwards.

The George Edwardes' Daly's Theatre production, "Whirled Into Happiness," is the attraction at the King's Theatre, GREENOCK. The cast includes Murray Pilkington, Eric Vivian, Arthur Hill, Jack Gordon, Ernest Branson, Harold Clayton, Ernest D'Almaine, Leo. Franklyn, Winifred Davies, Pearl Mavis, Joan Chatterton, Chrissie Hewitt, and Helen Rose-Innes.

The D'Oyly Carte Opera Co. occupy the stage at the HALIFAX Theatre Royal. Their repertoire includes "Box and Cox," "Pinafore," and "Ruddigore," all of which they have not played here for some years. An excellent performance of "Ruddigore" was given on Monday night. Fred Karno's company is at the Grand, in the "Halifax Follies." At the Palace, Gar Kiddie's pantomime "Little-Bo-Peep" is being presented by a strong company.

In conjunction with T. C. Wray, Victor and Hugh Haymen present "The Cat and the Canary" at the Gaiety Theatre, HASTINGS.

The Lyceum, IPSWICH, is occupied by the comedy, "Nothing But the Truth," with a strong cast. At the Hippodrome The Imperial Productions are staging their comedy-revue, "Parish Relief."

The Don Productions present the pantomime, "Goody Two Shoes," at the KEIGHLEY Hippodrome. The cast includes Harry Russell, Caprice Proud, and the fun-makers are Verno and Lavelle.

At the Opera House, KIDDERMINSTER, is Ballard Brown's "Dick Whittington." The artists include Josie Gallimore as principal boy, Ethel Manners as principal girl, Harry Jay as Simple Simon, Will Hatton, Tim Tait, Ballard Brown, Matheson Jones, Signor Pussieo, Trixie Kay, Tiny Teresa, Phyllis Grey, Moira Agnew, and full chorus.

Fred Clement's pantomime "Jack and the Beanstalk" terminates its successful career on Saturday at the LEICESTER Royal Opera House. The company, including Mabel Hind, Jimmy Loft, Rob Currie, Isabel Hemsley, Enid Courtney, Betty Birtles, Edith Beverley, Marjorie Courtney, Kay Blake, Fred Clifford, and Arthur T. Lennard, have all worked excellently, while the specialities by Mlle. E. Winstanley's Twelve Columbines, Sisters Courtney, the Valdo Bros., the Six High Steppers, Wallace Orton's Singers, and the famous Fuji Family have been enthusiastically received. Harry Foxwell's company have selected for their final week at the Theatre Royal "The Love of a Princess." The leading rôles are well taken by Dorothy Richardson and Paul Gordon, who have splendid support from the remainder of the company. Herbert Clayton and Jack Waller (by arrangement with Edward Laurillard) present the musical play "Tilly" at the Palace. A strong cast includes Maudie Dunham, Harry Gould, Arnold Richardson, Betty Hamilton, Gwen Clifford, Winifred Hare, Lawrence Caird, John Doran and James Prescott, with John Esmond as musical director. At the Pavilion the management have secured a Ray Bros. pantomime, "Dick Whittington and His Cat." The cast includes Bessie Leigh (Dick Whittington), Alfred Passmore (Betsy Ann), and Rowland Bernard (Idle Jack), with specialities by Bros. Gerrard and the Eight Iris Girls.

At the Hippodrome, MARGATE, the Denville stock company continue their successful season with "The Story of the Rosary."

Miss Ida Crispi (by arrangement with A. D. McFarlane) presents the revue, "Rattles," at the New, NORTHAMPTON. The fourteen episodes are elaborately staged, and draw enthusiastic audiences. A special feature is the picturesque "Lace Land," in which attractive mannequins display beautiful Nottingham lace costumes. The ever-popular Ida Crispi is the leading lady, and interprets her part in her usual vivacious and accomplished manner. The infectious humour of Uty Rowlands keeps the house in continual laughter. Pip Powell is an artist of no mean ability, and both Harry Hanson and Mamie Worth deserve special mention. The Twelve Rodney-Hudson Girls are really clever dancers, and all receive adequate support from Teddie Pynch, Atkin Baker, &c.

At the Theatre Royal, NORTH SHIELDS, "Little Red Riding Hood" is being presented by Glenn's Productions.

Forbes Russell's company is at the Theatre Royal, NORWICH, with "Morals." The cast of "Wake Up," at the Hippodrome, includes Jack Gallagher, Harry Wulson, Billy and Doris Harley. The Adams Duo and Hunt and Bellaire are at the Regent. At the first of the New Year's series of Municipal Concerts, Miss Dora Labbette (soprano) and Mr. Harold Fairhurst (violin) were the principal artists.

Robert Courtneidge presents "Catherine" at the Grand, OLDHAM, with a capital array of talent, headed by Sylvia Cecil in the title-rôle, supported by Connie Walter, Leslie Jones, and Casper Middleton, and a splendid chorus. "The Golden West," at the Palace, features Eddie Polo, Tommy Mostol, Audrey Wilmore, Alan Bailey, Western Quartette, Charlie Calvert, Frank Willis, Walter Keen, Twelve Californian Girls, and Ray Zack, and they are supported by a capital company. "Daubs and Dimples" is at the Royal, with Fred Maitland, Jeanne Stuart, Lily O'Gara, The Langham Quartette, Rene Wingrove, Gordon Henson, Jack Williams, and Madame Haley's Carnival Girls and Dainty Dimples. At the Colosseum "What Ho!" appears, with Josie Castelle, Denis and Donald, M. Every and Phyllis, Mons. Somoroff's Troupe of Dancers, Adelaide Trio, Fordyce Family, Syd Hughes, and Mrs. Jean Sylvane's Four Rockets.

At the Victoria Rooms, OSWESTRY, Fred Payne, in conjunction with Macdonald and Young, presents "The Maid of the Mountains" for three nights. Miss Helene Leal, Mr. Ernest Holloway, Miss May Yates, Mr. Stanley Brererton, and Mr. Fred Payne are in the cast.

At the New Theatre, OXFORD, Miss Peggy O'Neil is paying a personal visit in a play, by John Hastings Turner, entitled "The Sea Urchin," prior to production in the West End. The play has been produced by Mr. Basil Dean, and is under the direction of Dee Cee Tours. The company includes Miss Peggy O'Neil, Miss Helen Haye, Miss Margaret Watson, Miss Lena Halliday, Miss Rosalind Russell, Mr. Athole Stewart, Mr. Clifford Heatherley, Mr. George Penn, Mr. Vernon Sylvaine, and Mr. Marcus Barron. At the Playhouse the Oxford Players are presenting the Russian play, "The Cherry Orchard."

At the Theatre, PAISLEY, the Mackie Productions Syndicate present the "Hop Scotch" revue. At the Rink Variety Palace are Starr and Mason, versatile duo; Horace and Rita, singers and dancers; Cheechako and Nautrich, in a novelty dancing and singing act.

At the Theatre Royal, PORTSMOUTH, the Daniel Mayer Company present "Havoc." At the King's Fred Karno presents "Miss 1925," the cast including Harry Herbert, Leslie Strange, Stanley Fields, Doris Ashton, "La Flori" and the Prism Ray. At the Hippodrome is John Lester's production "Hollywood Follies," featuring Harry and Burton Lester, the famous Cowboy Comedians; Phil Peters, Gladys Neville, Vic Hagen, Edna Oram, Ten War Babies, The Eight English Dancers, and the Georgia Jubilee Singers. At the Coliseum is "Stunts of 1925." The cast includes George Perry, Nita Van Biene, Leslie Glenroy, Gladys Peto, Frank Ivall, The Pearl Girls, and The Kuba Kids. Variety by W. E. Barnes, in a juggling act, and the Enardo Brothers, comedy gymnasts.

Sir John Martin Harvey is paying a return visit to the Empire, PRESTON, his repertoire including "David Garrick," "The Only Way," and "A Cigarette Maker's Romance." He is supported by Miss N. de Silva and entire London company. "Goody Two Shoes," Mr. J. G. Kelly's comic pantomime, occupies the boards at the Hippo. It is full of rollicking humour. The cast includes Annie Rooney, Chris. Morgan, and a beauty chorus. Good business is being done.

The musical farce, "Stop Flirting," is the attraction at the County, READING. Clara Coverdale is presenting the sporting revue, "10 to 1 On" at the Palace. The caste includes Jimmy James, Billy B. Shaw, Tony Wood, Stella Dene, Ray Wilton, Dot Boston, Ken Wood, Jack Regal, Rene Raye, and Clara Coverdale's St. Leger Girls and Little Lollipops.

The first visit of "Tiger-Cats" to the Theatre Royal, ROCHDALE, must be accounted a distinct success. Not only has the play plenty of "pep" in it, but it was splendidly acted. Chief honours went to Fredk. Ross as M. Clement, Martyn Roland as Andre Chaumont, Arthur Aubrey as Count Bernard, and Ida Stratham as Suzanne. At the Royal Hippodrome Don Productions are presenting the panto. "Cinderella," with Madge Allan and Harry Whitehead as the principals. The varieties at the Empire Hall are provided by the Dakotas in "Western Pastimes."

At the Theatre Royal and Opera House, ST. HELENS, is Jack Brennan and Fred Reynolds' pantomime "Cinderella," specialities by Eddie Walker, Darty and Partner, Wensley and Dale, Kio Sisters, Westminster Quartette, &c. At the Hippodrome are Kumming and Dini, Davies and Hunt, Tom Fagan, Enderby, Dick and Eddie, Arby and Alva, and Alf Thomas.

At the SALFORD Palace, Jazon and Montgomery present "Jack and the Beanstalk." The cast includes Gertrude Kay, Tom Gott, Bob Selvidge, Ted Barry, Dot Daniels, Pamela Trevor, Batty Gordan, Prevost and Scall. Specialities by the Gulliver Troupe of Giants, Coverdale's Nine Dainty Dots, and the Bertinis, in the Golden Grotto. At the Royal Hippodrome is Harry Lee's up-to-date version of "Little Red Riding Hood," featuring Mark Denison, Nancy Poole, Violet Levy, Belle Isobel, Tommy Mozaine, Jimmy Robins, A. B. Walden, Albert Berry, Mark Rivers, and the Waverley Girls.

At the Grand Opera House, SCARBOROUGH, on Monday, Tuesday and Wednesday, is Lydia Kyasht, the famous dancer; and on Thursday, "The Happy Mariner."

At the Theatre Royal, SMETHWICK, Geo. S. King and H. D. Parry are presenting "Jack and the Beanstalk," produced by Randolph Sutton. In the cast are Messrs. R. Sutton, A. Carlton, S. Stuart, F. Leigh, Fred Hyde, C. Cody, Oliver Oxo (the cow), C. Cowdray, J. Haddleton, and Messrs. Holton Skyrme, Ellis and Powell, the Misses B. Harrison, R. Natley, W. Natley, D. Hodgson, also Mme. Esmy's Eight Pankies. At the Coliseum are Gaeton and Mar-Ran, dancers, and Jas. Cheetham, the human bird. At the Empire are Nell and Bradley, Shaw Vaudeville Entertainers, and Joe Hastings, ventriloquial entertainer.

At the Grand, SOUTHAMPTON, "Cinderella" is in its second week. Specialities by the Twelve Eldorado Girls and the Darcy Male Voice Quartette. At the Palace, Will Dalton presents his successful revue, "Oceans of Joy," including George Norton, Lynn Wright, Peggy Mackintosh, and Molly Doon. At the Hippodrome is the musical comedy, "Poppy," including George Gregory, Faith Bevan, Laurence Barclay, Sydney Keith, and Nora Roylance.

"A Tale of Two Cities" is at the Ambassadors Theatre, and "A Week in a Night" at the Hippodrome, SOUTHEND-ON-SEA. "The Eternal Spring" has been secured for the Palace Theatre, Westcliff-on-Sea.

At the Palladium, SOUTHPORT, is William J. Wilson's production, "The First Kiss," a musical play in two acts. The cast includes Ethel Cadman, May Marton, Hubert Dunkerley, V. Barrett-Lennard, and Denier Warren. At the Pavilion Theatre Joe Morrison presents "Jazzland," a revue in eight scenes. The artists are Maisie Terris, Charlie Wood, Ben George, Len Battle, De Busse, with the accordion, Lena Latham, Bryant (harpist), Gladys Laurie, Whitmore and Le Garde, and Joe Morrison's Syncopated Orchestra.

At the Albert Hall, STIRLING, is Graham Moffat's company in "Bunty Pulls the Strings." At the Alhambra are Swance Minstrels, Aito and Maid, Aly Gordon, Ray and Richmond Troupe.

"Sinbad the Sailor" is at the Theatre Royal, STOCKPORT. In the cast are Bob B. Bliss and Joy Vane. Harry Warburton's revue, "Shavings," is the Hippodrome attraction.

"The Street Singer" occupies the Empire, SUNDERLAND, and is presented by Macdonald and Young. Ursula Hughes plays the title-rôle, and Robert Geddes sustains the principal male character. Other members of the company are Leedham Stanley, Mary Hartley Milburn (the daughter of a comedian who is a native of Sunderland), Daisy Resetter, Madelein Bird, Leon Simkin, and Leonard de Renzi. At the Theatre Royal is the Gordon production, "Hello! Wembley." The company includes George Mayfield, Elsie Price, Eddy Harvey, Billy Lytton, Rose Marie, Sid Ali, Australian Nan, Madame Rogers' Eight Vernettes, and the Six Wembley Girls. The pictures at the King's include "Zeebrugge." Mr. Denbigh Douglas describes the glory, and Gunners W. Richmond, W. Lumley, and T. Rawley, who were in the raid, appear. Varieties at the Avenue are provided by Ally Sartori and Tony, with a musical gipsy scena, and Rita and Rich, dancers, and there are pictures in addition. "The Outsider" is the attraction at the Victoria Hall. It is presented by Charles Buckmaster. The principal parts are played by Betty Williamson and Charles Buckmaster.

At the Theatre Royal, TORQUAY, following the pantomime season, Messrs. F. Clive Ross and Stanley Lathbury are presenting "In the Next Room," with Miss Margaret St. Barbe West, Miss Nell O'Shea, Miss Beryl Wylly, and Messrs. F. Clive Ross, Tarven Penna, Harry Morton, and H. D. Adam in the cast. The Pavilion is again occupied by pantomime, Mr. Reginald A. Maddox's company being the attraction in "Little Miss Muffet."

The revue "Situations" is presented at the Theatre Royal, WINDSOR, by Paul Thomas. The ten scenes are full of fun, with tuneful music, pretty dresses, and smart dancing. Tom E. Finglass, Paul Thomson, and Charles Tolcher fill the leading parts, whilst excellent support is given by Jessie Hassett, Gay Persse, Bert Drew, Chas. Wood, Reg. Raymond, Bert Beaumont, and Sadie Foster.

At the Theatre Royal, YORK, are the No. 1 "Co-Optimists" combination; the revue, "Rent Free," being the attraction at the Empire, Jack Shields, Billy Doust, and Betty Warren playing the principal parts.

"FLYING FISTS."

The first three of a series of six two-reelers, featuring Benny Leonard, the champion light-weight boxer, as their fistic hero, were shown by the W. and F. Film Service at the Shaftesbury Pavilion. Benny Leonard, in addition to his fame as a pugilist, is a screen actor of much merit, being assisted in that capacity by a pleasing presence and debonair manner, this combination preventing the series from becoming mere vehicles for the display of ring craft—important though that phase is to their success.

Bout one, "Breaking In," reveals Benny as a clerk in an office, the principal of which, unknown to his staff, is a boxing enthusiast, and who secretly watches his employee's prowess in the ring with the greatest interest. On this occasion, however, owing to the place catching fire, the audience make a rapid exit, the only ones oblivious to the mishap being the hero and his antagonist, who finish the fight before the victor realises the danger to which they are exposed. In the end the winner carries his knocked-out opponent from the burning building, the referee "counting out" the loser on the pavement outside! The other episodes shown, "Hitting Hard" and "Soft Muscles," also have the merit of being both interesting and humorous, each including as pretty a pugilistic "mix up" as any boxing "fan" could desire. The sub-titling—though largely comprised of American slang expressions—is very expressive and droll.

"SLOW AS LIGHTNING."

Another W. and F. production, also featuring an athletic young fellow, clever with his fists, was shown at the Shaftesbury Pavilion, the picture having the expressive title "Slow as Lightning." The star is Kenneth McDonald, who certainly lives up to the description. Nothing comes amiss to this lithe and comely young fellow, who in the course of the production performs almost every "stunt" imaginable, it being claimed by the producer that nothing in the shape of a "dummy" is used for the many thrilling exploits which form the staple items of the film. Three clever character impersonations are those contributed by Wm. Mahlon, Joe Bonner, and Max Asher, as an irrepressible Irishman, a gesticulating Italian, and a wide-awake Jew respectively.

"THOSE WHO JUDGE."

This deeply interesting film was shown by Wardour at the Palace Theatre to a large audience. It is the story of a young woman who, whilst acting as a nurse in the war, married an officer, only to discover afterwards that he was already a married man. The tragedy of the situation lies in the fact that her secret becomes known to a scoundrel, who uses it as a lever to get the girl into his power, and who all but succeeds—his villainy only being unmasked in the nick of time. Patsy Ruth Miller and Mr. Lou Tellegen are the principals, both giving fine interpretations of their difficult rôles.

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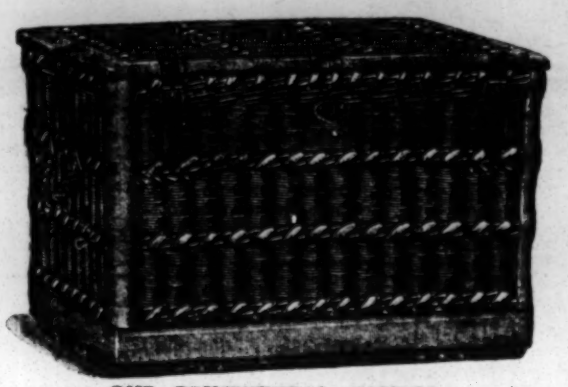

OUR CONTINENTAL HAMPER.

A FEW RECENT NOTES WE HAVE RECEIVED.

Dear Sirs, Sept. 17/24. Received baskets. Delighted with same. Please find cheque enclosed. Kind regards, Dr. WALFORD BODIE.

Dear Sirs, Sept. 16/24. The two hampers arrived to-day and are to my entire satisfaction. Again thanking you. Yours faithfully; WALTER AMER.

Dear Sirs, Sept. 28/24. Received special Vitesse Hamper, which was ordered through Mr. Eddie Polo. The hamper is very good." Yours very truly, RIGOLETTO BROTHERS.

Dear Sirs, Sept. 17/24. Many thanks for your kindness. Basket received. More than satisfied. My best wishes. Yours respectfully, FRANCO PIPER.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

The Showmen's Guild—Thirty-sixth Annual Report—A Successful Year's Work—Increasing Progress and Prosperity—Points from the Speeches—Blackpool's Pleasure Beach.

The annual public, committee, and members' meetings of the Showmen's Guild of Great Britain and Ireland, held at the Agricultural Hall, Islington, last week, were indicative of the sterling progress that has been achieved by that body in recent years in matters affecting the various forms of popular entertainment for which the travelling showman caters. The proceedings were throughout characterised by the utmost cordiality and good fellowship, and the several remarkably interesting speeches delivered at the public meeting served to reveal the scope and extent of the showman's business, with its widespread ramifications, in a manner that may well have astonished the large number of laymen present. The arrangements made for the meetings, and for the reception of the big concourse of delegates and Guild members from all parts of the country by Messrs. Frank Turner, William Wilson, and other directors and officials of Pleasure Fairs, Ltd., the lessees and organisers of the New World's Fair, were praiseworthy in the extreme, and the general success of the various business functions, as well as of the showmen's annual supper and ball, which proved a very brilliant affair, owes much to the unfailing courtesy and generosity of these admirable hosts.

The thirty-sixth annual report on the work of the Guild, presented at the members' meeting by the general secretary, Mr. William Savage, proved to be a lucid and eminently convincing resumé of a highly satisfactory year's work. The continued progress and success of the showmen's organisation is shown in its largely increased strength, both financially and numerically, at the close of the past year, and in the extensive programme of work for the betterment and general welfare of the industry, which has been accomplished during the period under review with a degree of skill and well-merited success that reflects the highest credit upon the executive in general, and Messrs. Pat Collins, Marshall Hill, Frank Mellor, and William Savage in particular. I may have had occasion in the past to criticise these officials individually, on details of policy, but I am the first to warmly compliment them upon an outstanding achievement, and for their current report I have nothing but praise.

The report fairly bristles with interest, and covers a wide range of varied activities. It embraces problems which strike at the very roots of showlife, and affords striking proof of the Guild's unremitting labours to conserve the rights and privileges of the fairground; to repel the encroachment that is being attempted by kill-joys and other busybodies in divers ways, upon the right to provide innocent outdoor entertainment for the people, and to safeguard for the public their unrestricted liberty to participate in all the jolly fun of the fair.

Among the many important questions which closely affect the interests of the show business that have, or are being dealt with, the report makes reference to the Fair Ground-Public Highway legislation, the activities of municipal and police authorities, and to the growing opposition of the kill-joy element. After alluding to the striking victory scored by the president, Councillor Pat Collins, in the House of Commons in helping to secure the abolition of the Entertainment Tax in relation to admission charges of sixpence and under, the report proceeds to deal with the Guild's handling of the Parliamentary Bills promoted by the Corporations of Ashton-under-Lyne, Edinburgh, Morecambe, and Rotherham, the Movable Dwellings Bill, Mechanical Games (Scotland) Act, 1917, the proposed Fife bye-law, the legal position of gaming machines in England and Wales, the problem of rent reductions in relation to Corporation grounds, and the revised terms of the agreement concluded between the respective parties in connection with the future of Mitcham Fair.

The success which has attended the Guild's determined opposition to the projected Fife bye-law, a measure that sought to prohibit showmen's road locomotives from using the roads within the jurisdiction of the Fife County Council between the hours of 10 a.m. and 5 p.m. during the summer months, is one of the outstanding features of the report which announces the decision of the Minister of Transport to refuse sanction for such bye-law. The victory claimed by the Guild in this regard is a signal one, since there can be little room to donbt that the proposed measure was in reality akin to the thin end of the wedge, and that had it been permitted to become statutory in any one county, it would speedily have led to similar measures on the part of other county councils, thereby setting an example which might conceivably have become general, with grave and far-reaching results for travelling showmen.

Referring to the Fairs Bill, the report points out that the measure was again introduced into the Commons by the President during the last Parliament, when objection was offered to its second reading, a fact which has so far prevented the Bill from getting into Committee and being dealt with. The object of the Fairs Bill is to transfer from the Home Office the right of abolishing fairs to the House of Commons, and to provide that instead of the abolition of any charter fair, a suitable alternative site shall be found for same. The Central Council of the Guild, having fully considered the present position of this Bill, has decided, in view of the many difficulties in the way of its passage at the present juncture, to let the measure fall through.

The fact that the legal and Parliamentary work of the Guild has been extremely heavy during the past year is clearly revealed by the report, and a detailed perusal of the lengthy document makes it abundantly clear that the officials of the Central Council and those of the various sections have carried out an immense amount of genuinely good work on behalf of their organisation, and that the Guild as a whole has proved instrumental in giving its members wonderful value for their money, as represented by the annual subscription. A word of praise is certainly due to Mr. Savage for the consistently able and painstaking manner in which he has discharged the onerous and increasingly arduous duties of general secretary. "W. S." has plenty of critics, both inside and outside the Guild, but no man ever held the reins of an important office who had not his own particular critics, whose invariable habit it is to "know of a round dozen people who are better suited in every way" to hold the reins than the man who actually grasps them. That, I suppose, is one of the penalties of prominence, but in the case of the Showmen's Guild there are very few men indeed who could, even if they were willing to attempt it, shoulder the responsibilities or tackle the many difficulties of the general secretaryship with the same diplomatic zeal, shrewd judgment and ability as William Savage.

A noticeable increase in the Guild membership is indicated by the report, which puts the figure at 1,917, as against 1,877 in 1924. The progress of the Benevolent Fund is also gratifying, members continuing to evince a lively interest in its support and development. In some sections, Guildsmen have voluntarily assessed themselves so that the income of the Fund may be guaranteed.

The fund has been performing useful service during the year, and, despite the several calls for assistance, it is in the fortunate position of increasing its credit balances.

The Sectional balance in hand last year amounted to £1,860 8s. 1d.; the balance in the hands of the several treasurers this year amounts to £2,066 11s. 5d., and is made up as follows:—

London Section	£681	19	2
Lancashire Section	50	13	0
Midland Section	278	19	1
Northern Section	61	5	0
Yorkshire Section	223	0	9
West of England Section	196	11	6
South Wales Section	99	19	0
Norwich Section	231	10	6
Scottish Section	183	16	5
Derby and Notts Section	68	17	0
	£2,066	11	5

The business at the Council meeting opened with a roll call of members, following which the minutes were read and confirmed. Certain issues arising out of the minutes were afterwards dealt with, and among other matters were discussed the case of John Studt and a bill of costs; a dispute between the Yorkshire Section and Mr. Pat Collins concerning ground at Wisbech Mart; a complaint by Mr. G. T. Tuby against Messrs. Holland Bros. in connection with Louth Fair; the appeal of a well-known ex-member for reinstatement of membership; and the question of London offices. The annual report and balance-sheet were duly considered, previous to presentation to the general meeting, and after consideration of certain Parliamentary Bills, the dates of the bi-annual and annual meetings for the ensuing year were duly settled. The Sectional returns and reports having been dealt with, the meeting turned to consideration of certain resolutions, complaints, and proposed bye-laws. With these matters, however, which concern the more intimate and confidential work of the Guild, it is not my purpose to deal.

The Guild President, the ever-popular Pat Collins, who appeared to have quite recovered from the effects of his recent illness, received a tremendous ovation when he rose to deliver his Presidential address before a packed audience at the public meeting. There is no denying the charm or the magnetic personality of the great showman leader, and whether in or out of Parliament, Pat will always occupy a warm corner in the hearts of all who love the fair and the glamour of showlife. He held his hearers in wrapt attention throughout a delightful speech, illumined with many a shrewd and humorous passage, and when he resumed his seat, amid a great outburst of applause, he had again won all hearts. I was greatly impressed with the concise and remarkably interesting address by Mr. Frank Mellor, the Guild's hon. treasurer, who, in the course of a witty and convincing speech, reviewed the progress and prosperity of the Guild, and the prospects and possibilities of the show industry. Like the President, the Vice-President, and the several other eminent speakers on the platform, Mr. Mellor was accorded a most enthusiastic reception, and his popularity with all branches of the show industry is undoubted. He is a keen and capable business man, whom the Guild is certainly fortunate in having for its treasurer. It was the first occasion on which I have been privileged to meet my distinguished brother scribe who so ably edits our esteemed contemporary, "The World's Fair," but I shall hope that it will not be the last. "F. M." is a good sort, and whether in the Guild or the editorial chair, the right man in the right place.

Major Leslie Hore-Belisha, M.A., M.P. for Devonport, delighted the public meeting with a brilliant speech, which was most enthusiastically received. Observing that "this is the first time I have been on a showmen's platform," Major Hore-Belisha proceeded to express the hope that it would not be the last. "I have learned a great deal since I have been here about slinging jollies and other matters, and I have visited all the side shows. I have seen the wild animals, and when I heard a dog bark in the wolf's cage, Mr. Pat Collins solemnly assured me that wolves do not bark. So now I feel I know all about it. I have heard a great deal about your generosity, and now I have observed it; and I feel sure you are going to hold a benefit performance for me when I need it. In losing Mr. Pat Collins from the House of Commons you have lost someone whose place cannot be filled. I know that he has fought as a showman should fight. What he has lost on the swings he will gain on the roundabouts, and I am sure he will come whirling round again before long. 'None but the brave deserve the fair.' I was glad to learn from the last speaker that Mr. Collins reaped his fair reward at the last election."

"This is an age in which everything is changing. Fashions change. Architecture is becoming transformed, and Regent-street is no longer recognisable. All our social habits are undergoing modification. Marriage, which was once a permanent thing, is now—thanks partly to the legislative efforts of my friend, Major Entwistle—more easily terminable. From whatever point of view you survey life to-day, you will see that it is fluctuating, variable. But one institution alone has resisted all the assaults of time, and has remained the same throughout the ages—the Showman and his Show. There is something rather moving in the reflection that at every stage of our human development people have been amused by the same thing, and although they change outwardly, and although social relationships change, people will still laugh at the same thing. There are many who see cause for hope in the League of Nations; they think and feel that it will bring about peace in the world."

"But the showman is more powerful than the statesman. He can make the people of all countries laugh, and where people laugh there is peace and goodwill. The showman's show transcends all boundaries and breaks down every barrier between nation and nation, and I see in it and its permanence the greatest assurance of peace in the world. When you survey our country and when you think of all the travail that humanity has undergone, of all the poverty, all the low wages, all the hardship, you ask yourself how it is that men and women have been able to bear all these difficulties and troubles. When the final account comes to be written, I am sure that full credit will be given to the showman and his show. And yet, in spite of all this, you find, as I have found by listening this morning, that there are local authorities, private landlords, who seek to place in the way of the entertainment which you provide, obstacles. They should implore you to come and entertain the people. If you do not give to the people a healthy outlet for their emotions, then you will have Bolshevism and discontent. The surest ways to counter and to deal with these evils, particularly in these distressing times, is to encourage and to foster the type of entertainment which you, and you alone, can provide."

"How short-sighted are these local authorities to try and injure that which can exert so beneficent an influence over humankind! It is monstrous, it is inconceivable, and it must be resisted. There is something about the showman's life which is extremely attractive. It is for the most part a wandering life, and it produces—I have observed it—the very best that is in human nature. There is the open road, the contact with wind and air and storms and rains, and you derive your philosophy from nature itself. Sometimes it is dark, and sometimes it is light again, sometimes it is foggy; but you are the first to see the sun burst through the fog. You are good to one another, as all men who are in contact with Nature are. You are the very best; you are the salt of the earth; and as long as we have the wandering showmen we shall have good nature and charity and goodwill. Therefore I pray that you and your craft may long prosper. The embodiment of all your virtues is in my friend, Mr. Pat Collins, who is one of the very best, and I am proud to stand on a platform with him; and I am proud to recognise, as I do in all humility, those great services which you have always rendered to humanity and to the world."

Major Cyril Entwistle said he was there because of his old friendship with Mr. Pat Collins. He was with him in the House of Commons; they both came out together. Unfortunately, the electorate was not all composed of showmen, or the result of the last election would not have been what it was. They wanted to get electors more upon the open road and give them a little more foggy weather, and then perhaps the sun would shine, even for the poor Liberal Party. He had seen their shows in two of the towns which he believed gave them their best results. In Bolton, his native town, he had had many pleasurable times on the fairground, and he agreed with Major Hore-Belisha as to the excellent purposes served by the good old-fashioned fairground.

"The last time he was in Hull, which until the election he represented in Parliament," continued the speaker, "he went to the fairground and saw a great congregation of people who were thoroughly enjoying themselves. In other branches and spheres of life, when they talked of a man being a showman, or showing the arts of showmanship, they spoke in rather a derogatory sense, but when they were referring to such showmanship as that of members of the Guild they were giving the highest praise that could be rendered. The arts of showmanship were very valuable in public life and in every branch of business. The Englishman could do with a little more showmanship than he indulges in, especially when they looked at the results of the last war and saw how this poor old country was bearing all the burdens of the world and never shouted about what it had done."

Mr. J. M. Hogge (ex-M.P. for Edinburgh), in the course of an able speech that was interspersed with many a good story, added his tribute to Mr. Collins, and rejoiced that Mrs. Collins was restored to health. They wanted to know why mechanical machines in Scotland were illegal. The explanation was perfectly simple. They could not expect to get money out of a Scotsman mechanically. (Laughter.) All the Scotsmen engaged in the business were working mechanical machines in England. When he last travelled from Edinburgh to London a fellow-Scot refused to wash his hands on the journey because of the inscription in the lavatory, "Tip the basin." (Laughter.) His introduction to the showman's life was the circus of John Henry Cook and Bostock and Wombwell's Menagerie, which used to go to the Grassmarket in Edinburgh, and which he was taken regularly to see. Referring to the busybodies who wanted to hamper the amusements of the people, he said there was far too much interference to-day with private liberty and individual freedom. They were the victims of far too much vexatious legislation.

If Blackpool were devoid of entertainment in any other shape or form, fantastic though the suggestion sounds, it would still occupy an exalted pedestal of its very own, and lay claim to a distinction that is unmatched by any other seaside resort in Britain, or, for that matter, in all Europe, by virtue of its possession of a great and kaleidoscopic galaxy of wonderful indoor and outdoor amusement and entertainment, assembled and grouped together under the beneficent banner of a single and wholly remarkable enterprise, and designated, for want of a better or more comprehensive term, The Pleasure Beach. Blackpool's Pleasure Beach is something of a national institution; it breathes character of a type that cannot readily be defined, for while it is quite unique, in the best sense of that, frequently too elastic, term in the annals of universal entertainment, and has, so far as I am aware, only one counterpart on earth, the great amusement assembly that graces Blackpool's expansive South Shore, possesses so many uncommon phases and presents aspects that are so peculiarly and exclusively its own, that it would be invidious in more than one respect to seek to compare it even with its prototype, the far-famed Coney Island of Uncle Sam.

The truest, and, indeed, the only commentary that can be passed upon Blackpool's, and, incidentally, England's Pleasure Beach, is that in its way it is incomparable, and this for the excellent reason that it is neither a bigger nor a lesser edition of any other institution on outwardly similar lines, but rather the crystallisation of a host of lofty aspirations allied to a wealth of clever and purely happy ideals. The methods of its administration are those of the pioneer; there is about them nothing of the copyist, and thus, with its Pleasure Beach, Blackpool sets a standard of its own, upon a plane which would render successful emulation all but theoretically impossible. There are no other available standards by which it may be judged. It must be measured by its own. The popular idea of Amusement Parks is catholic in the extreme, with the very natural outcome that the public is often slow to perceive either the merits or the demerits of certain forms of entertainment, more particularly of the al-fresco variety. In various parts of the world I have witnessed the practical interpretation of more than a few hazy notions and false conceptions of the Amusement Park idea, with the result that I no longer marvel that the man-in-the-street is sometimes hard put to it to distinguish the gold from the dross in such matters.

The antiquated impression that any hideous formation of shoddy and ramshackle booths and side-shows muddled together in unintelligible confusion, with here and there a roundabout with its hobby-horses and raucous organ, an occasional fish and chip or sweet stall, a coffee bar or two, and a profusion of while-you-wait photographers and quicker-than-that fortune tellers, would serve to meet modern requirements is supremely ludicrous, and while I attempt no distinction between the many examples that are dotted around our coasts, I think that a very useful comparison might be drawn between the Blackpool Pleasure Beach as representing the ideal and first Wembley Amusement Park as being typical of the next best thing—an attempt to achieve Blackpool's standard without nearly attaining it, despite enormous advantages of space and Empire resources.

In successful popular entertainment quality must ever prove the really telling factor. It carries with it infinitely greater powers of conviction than does mere quantity in any degree. Blackpool's Pleasure Beach boasts an amazing record. Year after year, with no perceptible variation, it is the chosen resort of millions of pleasure seekers, who find there a degree of happiness and light-hearted gaiety that can be sampled nowhere else in the kingdom. Almost without exception the biggest al-fresco attractions that have appeared on this side of the broad Atlantic have made their début there.

When civil flying was yet a commercial experiment looked at by many askance, merrymakers at Blackpool were enjoying all the thrills of cheap ten-minute joy-flips throughout the day by a regular omnibus service of 'planes, which made their ascent and descent upon the firm golden strand of the Pleasure Beach, which provides the holiday maker with a full thirteen hours of daily and inexpensive amusement, amid a plethora of attractions as amazing in extent as they are bewildering in variety.

The only casino in Britain worthy to be compared at all favourably with the more elaborate Continental establishments is that which forms the entrance to Blackpool's Pleasure Beach. They call it a magnificent casino in Blackpool, and the adjective, flowery though it may sound, does the fine edifice, with its luxurious restaurant, its handsome theatre, lounges, billiard rooms, café, American soda fountain, and goodness knows what other attractions, only bare justice.

The picturesque trellis cottage adjacent is an additional feature of unusual charm, and the general plan and composition of the Amusement Park itself is a model of far-seeing organisation and a sorely needed inspiration to the promoters of exhibitions in every other part of the world. The big features of Blackpool's summer paradise are legion, and they are added to, and, if possible, improved with the advent of each new season.

The more prominent among the Pleasure Beach attractions during the year under review comprised "The Big Dipper," affording a bigger thrill than any that Wembley could boast; the great naval spectacle, "Zeebrugge," with real ships, real guns, and no half-hearted gunnery; The Noah's Ark, Virginia Reel, The Celebrated Chicago Velvet Coaster, Scenic Railway, Water Chute, Skee Ball, Dodgem, the Rainbow Wheel, the Whip, House of Nonsense, Dwarf's Railway, Bowl Slide, Flying Machine, Roller Skating Rink, Children's Playground, the River Caves of the World, and a host besides. When it comes to the organisation and conduct of a Pleasure Beach, Blackpool leaves the rest of Europe standing still, and at whiles the genius of Mr. W. G. Bean, the "deus ex machina" of the undertaking, has the other Coney Island chewing vigorously and guessing hard.

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PUT AWAY A LITTLE RAY OF SUNSHINE
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YOU'RE IN LOVE WITH EV'RYONE
MAYBE, SHE'LL WRITE ME TURNED UP
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